LEVEL FOUR ▼ TENOR BASS ▼ TEACHER EDITION

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ESSENTIAL REPERTOIRE

Level 4, Tenor-Bass, Teacher Ed.

FOR THE CONCERT CHOIR – ARTIST LEVEL

BY
GLENDA CASEY
BOBBIE DOUGLASS
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EDITED BY
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BROTHER WILL, BROTHER JOHN

Composer: John Sacco
Text: Elizabeth Charles Welborn
Voicing: TTBB
Key: G major

Meter: Common time
Form: 2 verses, refrain, Coda
Style: American folk song

Accompaniment: Piano
Programming: Concert. A light, and clever contrasting piece.

Ranges:

Student Book Page 1

BROTHER WILL, BROTHER JOHN
Composer: John Sacco
Text: Elizabeth Charles Welborn
Voicing: TTBB

Cultural Context:
"Brother Will, Brother John" was composed in a style similar to the American folk songs of the 1800s, reflecting the influences of camp meeting songs and barbershop choruses. "Brother Will, Brother John" expresses the vitality and vigor of the pioneer spirit.

Musical Terms:
chromatic intonation accidental

Preparation:
1. Pay careful attention to the "tight" (close) chordal harmony produced by the use of half steps. Use this exercise to practice singing half and whole steps.
   - As you sing, isolate each part and listen for the tuning of the half step.
   - Once accurate tuning is achieved, sing the two parts together, constantly checking the intonation.

m. 9

2. For further practice, sing this descending chromatic scale (a chromatic scale moves in half-steps). Work to tune each descending interval. Discuss how the accidental affects the sound of the pitch.

Evaluation:
- As you work to tune, discuss how the accidentals serve to raise or lower the pitch. When a part is not in tune, describe it as slightly above (slightly sharp) or slightly below (slightly flat) the accurate pitch.
- Look for other passages in your music in which accidentals are used to create half steps. Isolate each part and listen for accurate tuning of the half steps.
  - Work on the individual parts before adding harmonies.
  - Which passages seem to be the greatest challenge to tune?

Brother Will, Brother John

For TTBB and Piano

Text by
ELIZABETH CHARLES WELBORN

Music by
JOHN SACCO

Student Book Page 2

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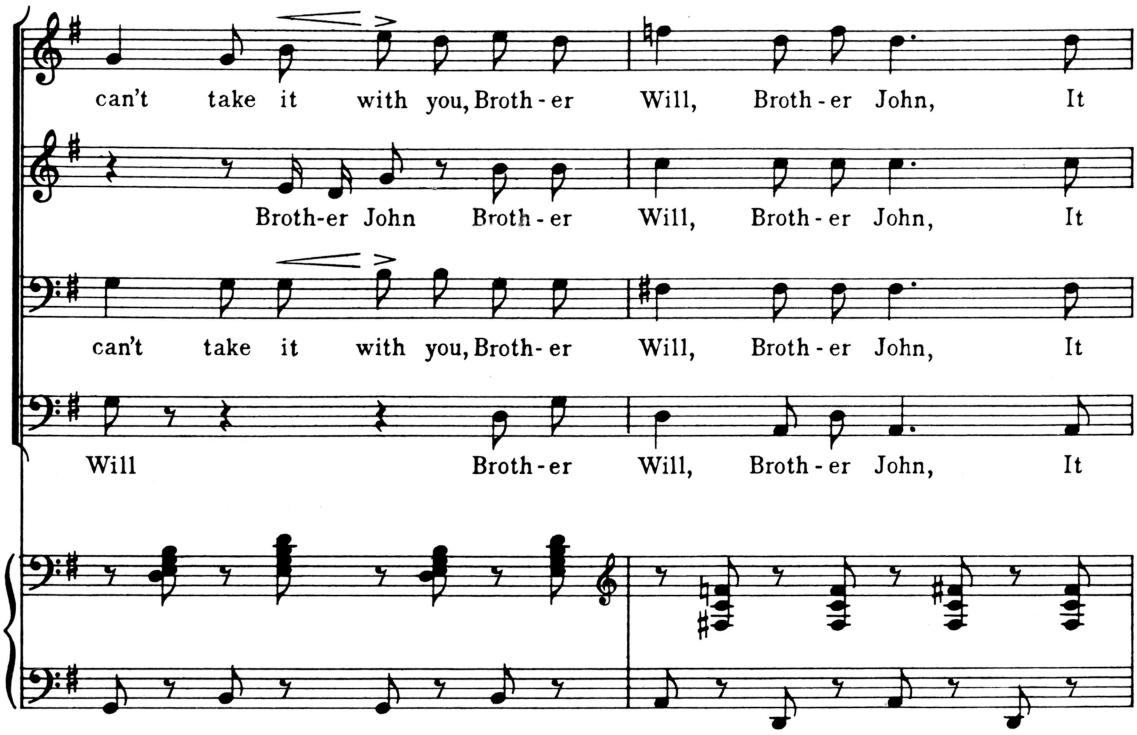

can't take it with you, Broth - er Will, Broth - er John, It
Broth-er John Broth - er Will, Broth - er John, It
can't take it with you, Broth - er Will, Broth - er John, It
Will Broth - er Will, Broth - er John, It

ain't no use, Mis - ter, af - ter you're gone,_ You
ain't no use, Mis - ter, af - ter you're gone,_ You
ain't no use, Mis - ter, af - ter you're gone,_ You
ain't no use, Mis - ter, af - ter you're gone,_ You

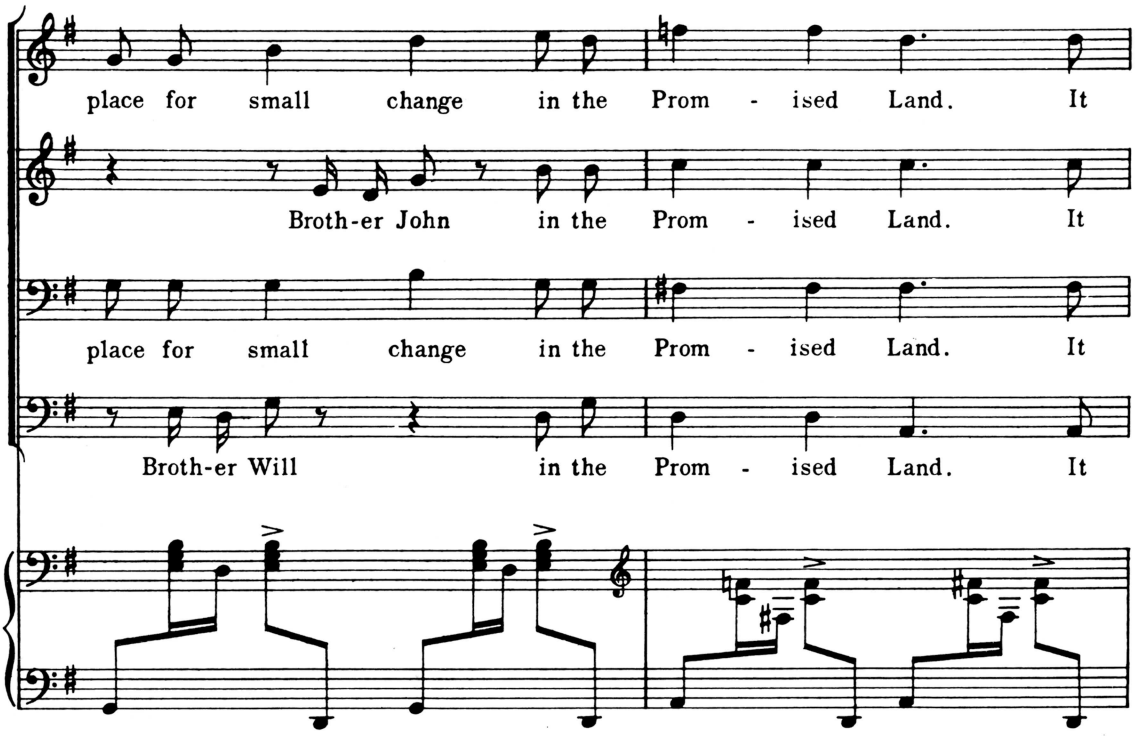
Student Book Page 3

can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
You need-n't squeeze your coin tight in your hand, No
Broth-er John
Broth-er John
You need-n't squeeze your coin tight in your hand, No
Broth-er Will
Broth-er Will

Student Book Page 4

can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
You need-n't squeeze your coin tight in your hand, No
Broth-er John
Broth-er John
You need-n't squeeze your coin tight in your hand, No
Broth-er Will
Broth-er Will

Student Book Page 4


place for small change in the Prom - ised Land. It
Broth-er John in the Prom - ised Land. It
place for small change in the Prom - ised Land. It
Broth-er Will in the Prom - ised Land. It

ain't no use, Mis - ter, af - ter you're gone,_ You
ain't no use, Mis - ter, af - ter you're gone,_ You
ain't no use, Mis - ter, af - ter you're gone,_ You
ain't no use, Mis - ter, af - ter you're gone,_ You

Student Book Page 5

can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
can't take it with you, Broth - er Will, Broth - er John.
sly, provocative
Shake a leg here, clap hands laugh a lit-tle, smile a lit-tle, clap hands Broth-er
sly, provocative
Shake a leg here, clap hands laugh a lit-tle, smile a lit-tle, clap hands Broth-er
sly, provocative
clap hands Shake a leg there, clap hands clap hands spread a lit-tle cheer, Broth-er
sly, provocative
clap hands Shake a leg there, clap hands clap hands spread a lit-tle cheer, Broth-er

Student Book Page 6

Will, Broth-er John, Broth-er Will, Broth-er John, Broth-er Will, Broth-er
Will, Broth-er John, Broth-er Will, Broth-er John, Broth-er Will, Broth-er
Will, Broth-er John, Broth-er Will, Broth-er John, Broth-er Will, Broth-er
Will, Broth-er John, Broth-er Will, Broth-er John, Broth-er Will, Broth-er
f freely
John. Why mope a - round with fu -
f freely
John. Why mope a - round with fu -
f freely
John. Why mope a - round with fu -
f freely
John Why mope a - round with fu -
sfz colle voci

Student Book Page 7

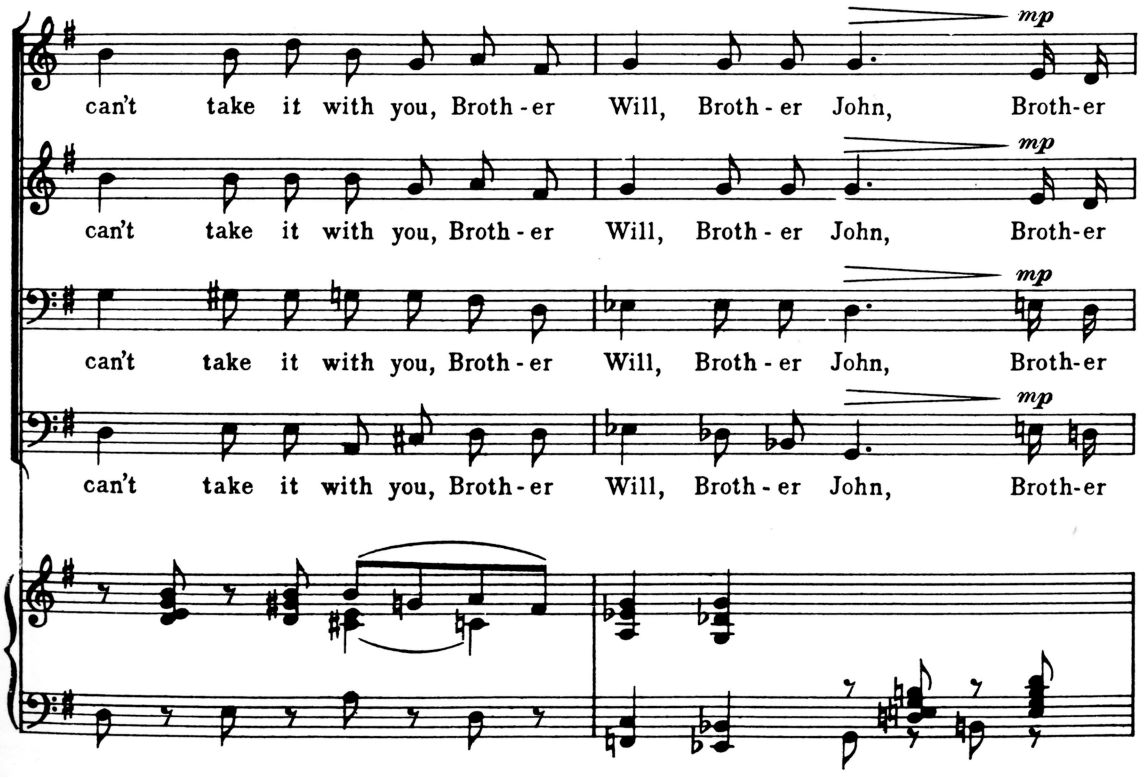
ne - re - al fa - ces, Whip up your nag and
ne - re - al fa - ces, Whip up your nag and
ne - re - al fa - ces, Whip up your nag and
ne - re - al fa - ces, Whip up your nag and
a tempo, slyly
loos - en the trac - es. Take a lit - tle joy,
clap hands
a tempo, slyly
loos - en the trac - es Take a lit - tle joy,
clap hands
a tempo, slyly
loos - en the trac - es.
clap hands
take a lit - tle plea - sure,
a tempo, slyly
loos - en the trac - es.
clap hands
take a lit - tle plea - sure,
a tempo

Student Book Page 8

Bow to the la-dies, dance a measure, Brother Will, Brother John, Brother Will, Brother John, Brother
Bow to the la-dies, dance a measure, Brother Will, Brother John, Brother Will, Brother John, Brother
clap hands dance a measure, Brother Will, Brother John, Brother Will, Brother John, Brother
clap hands dance a measure, Brother Will, Brother John, Brother Will, Brother John, Brother
Will, Broth - er John.
Will, Broth - er John.
Will, Broth - er John.
Will, Broth - er John.

Student Book Page 9

f
You'll have to leave it when the cof - fin lid's on, You
f
You'll have to leave it when the cof - fin lid's on, You
f
You'll have to leave it when the cof - fin lid's on, You
f
You'll have to leave it when the cof - fin lid's on, You
f


mp
can't take it with you, Broth - er Will, Broth - er John, Broth-er
mp
can't take it with you, Broth - er Will, Broth - er John, Broth-er
mp
can't take it with you, Broth - er Will, Broth - er John, Broth-er
mp
can't take it with you, Broth - er Will, Broth - er John, Broth-er

Student Book Page 10

Student Book Page 11

Die Nacht

(Night)

For TTBB a cappella

Text by FRIEDRICH WILHELM KRUMMACHER (1796-1868)

Music by FRANZ SCHUBERT (1797-1828)
Edited by JOHN LEAVITT

Student Book Page 13

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5
pp
himm-li-sche Ruh! Se - het, wie die kla - ren Ster - ne wan - deln in des
heav-en-ly peace! See how the stars so clear - ly wan - der in the
himm-li-sche Ruh! Se - het, wie die kla - ren Ster - ne wan - deln in des
heav-en-ly peace! See how the stars so clear - ly wan - der in the
himm-li-sche Ruh! Se - het, wie die kla - ren Ster - ne wan - deln in des
heav-en-ly peace! See how the stars so clear - ly wan - der in the
himm-li-sche Ruh! Se - het, wie die kla - ren Ster - ne wan - deln in des
heav-en-ly peace! See how the stars so clear - ly wan - der in the
5
pp
Him - mels Au - en und auf uns her - nie - der schau - en,
heav - en-ly pas - ture and on high look down up - on us,
Him - mels Au - en und auf uns her - nie - der schau - en,
heav'n - ly pas - ture and on high look down up - on us,
Him - mels Au - en und auf uns her - nie - der schau - en,
heav'n - ly pas - ture and on high look down up - on us,
Him - mels Au - en und auf uns her - nie - der schau - en,
heav'n - ly pas - ture and on high look down up - on us,

Student Book Page 14

12
pp
mf
schwei - gend, schwei - gend aus der blau - en Fer - ne,
soft - ly, soft - ly stars on high look down on us,
schwei - gend, schwei - gend aus der blau - en Fer - ne,
soft - ly, soft - ly stars on high look down on us,
schwei - gend, schwei - gend aus der blau - en Fer - ne,
soft - ly, soft - ly stars on high look down on us,
schwei - gend, schwei - gend aus der Fer - ne,
soft - ly, soft - ly stars look down on us,
12

pp
mf
p
schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie
soft - ly, soft - ly stars on high look down on us. How
schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie
soft - ly, soft - ly stars on high look down on us. How
schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie
soft - ly, soft - ly stars on high look down on us. How
schwei - gend, schwei - gend aus der Fer - ne. Wie
soft - ly, soft - ly stars look down on us. How

Student Book Page 15

20
pp
schön bist du, freund-li-che Stil - le, himm - li-sche Ruh!
fair you are, friend - ly still - ness, heav - en - ly peace!
24
Schwei - gend naht des Len - zes Mil - de sich der Er - de
Qui - et - ly the spring - time's mild - ness o'er the earth's great

Student Book Page 16

wei - chem Schoss, kranzt den Sil - ber - quell mit Moos
bos - om moves, crowns the sil - v'ry sea with moss
wei - chem Schoss, kranzt den Sil - ber - quell mit Moos
bos - om moves, crowns the sil - v'ry sea with moss
wei - chem Schoss, kranzt den Sil - ber - quell mit Moos
bos - om moves, crowns the sil - v'ry sea with moss
wei - chem Schoss, kranzt den Sil - ber - quell mit Moos
bos - om moves, crowns the sil - v'ry sea with moss
31
pp
und mit Blu - men die Ge - fil - de,
and the fields with flow - ers bloom - ing,
pp
und mit Blu - men die Ge - fil - de,
and the fields with flow - ers bloom - ing,
pp
und mit Blu - men die Ge - fil - de,
and the fields with flow - ers bloom - ing,
pp
und mit Blu - men die Ge - fil - de,
and the fields with flow - ers bloom - ing,
31
pp

Student Book Page 17

mf
pp
und mit Blu - men die Ge - fil - de, und mit Blu - men
spring - time's beau - ty now re - veal - ing and the fields with
mf
pp
und mit Blu - men die Ge - fil - de, und mit Blu - men
spring - time's beau - ty now re - veal - ing and the fields with
mf
pp
und mit Blu - men die Ge - fil - de, und mit Blu - men
spring - time's beau - ty now re - veal - ing and the fields with
mf
pp
die Ge - fil - de, und mit Blu - men
now re - veal - ing and the fields with
mf
pp
mf
die Ge - fil - de, und mit Blu - men die Ge - fil - de.
flow - ers bloom - ing spring - time's beau - ty now re - veal - ing.
mf
die Ge - fil - de, und mit Blu - men die Ge - fil - de.
flow - ers bloom - ing, spring - time's beau - ty now re - veal - ing.
mf
die Ge - fil - de, und mit Blu - men die Ge - fil - de.
flow - ers bloom - ing, spring - time's beau - ty now re - veal - ing.
mf
die Ge - fil - de, die Ge - fil - de.
flow - ers bloom - ing, now re - veal - ing.
mf
mf

Student Book Page 18

GONNA SING!

Composer: Traditional Spiritual, arranged and adapted by Kirby Shaw
Text: Traditional

Voicing: TTBB and Soloists
Key: G major, A♭ major, A major
Meter: $\frac{4}{4}$
Form: Strophic with variations

Style: Spiritual
Accompaniment: a cappella
Programming: General, Closing number, Festival

Ranges:

Student Book Page 19

GONNA SING!
Composer: Traditional Spiritual, arranged and adapted by Kirby Shaw
Text: Traditional
Voicing: TTBB and Tenor Solo

Cultural Context:
This traditional spiritual text has been set in many styles. In most cases, the spirit of the piece is expressed through syncopation and with a strong, rhythmic drive. This arrangement is no exception to that rule.

Musical Terms:

cresc. (crescendo)	descant	spiritual
cresc. poco a poco (crescendo poco a poco)	syncopation	

Preparation:
Even though there are no accents written in the music itself, does the syncopation demand that certain words be accented more than others?

- Begin by chanting the words slowly creating an almost "bluesy" feel.
- Which words and rhythms stand out? Why do you think this is so?
- Work to give the "up-beat" feeling to all of the syncopated words. Place the word directly on the up-beat to help avoid a swing feeling inappropriate to this style.
- As you speak the syncopated words, accent the consonants on the up-beats. Do you feel the rhythm come alive? Syncopation is a characteristic often found in spirituals giving the song rhythmic drive and uplifting energy.
- Practice the exercise below on neutral vowels focusing on syncopation.

- Chant the words to achieve a strong feeling for the rhythmic drive of the piece.

Evaluation:
Listen critically to a recording of your choir performing "Gonna Sing!" Evaluate the performance based on the following criteria:

1. The syncopated passages were sung precisely on the off-beat.
2. The melody was clearly heard with the choir serving as an accompanist to the soloist.
3. The accidentals were sung accurately in tune.
4. The choir sang with a great deal of attention to word inflection and diction, giving focus to the crispness of the words.

(Answers to Student Page)
Preparation:
Words that fall on syncopated rhythms tend to have a natural accent.

Gonna Sing!

For TTBB a cappella

Arranged and Adapted by
KIRBY SHAW

Traditional Spiritual

Energized (♩ = 152)
Unis. mf
Tenor I
Tenor II
Baritone
Bass
1
2
Gon - na sing _ when the spir - it says: Sing! Lord, _ sing _
gon - na
stagger breathing
3
4
5
_ when the spir - it says: _ Sing! My Lord, _ gon - na sing _ when the spir - it says:
6
7
8
Solo 1 f
Gon- na sing _
Unis.
Sing! _ Lord, _ and _ o - bey the spir - it of the Lord. Gon - na sing _

Student Book Page 20

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A
10
11
when the spir - it says: Sing! Gon - na sing when the spir - it says:
when the spir - it says: Sing! Lord, sing when the spir - it says:
gon - na
12
13
Sing! My Lord, gon - na sing when the spir - it says:
stagger breathing
Sing! My Lord, gon - na sing when the spir - it says:
stagger breathing
14
15
Sing! And o - bey the spir - it of the
Sing! Lord, and o - bey the spir - it of the
Unis.

Student Book Page 21

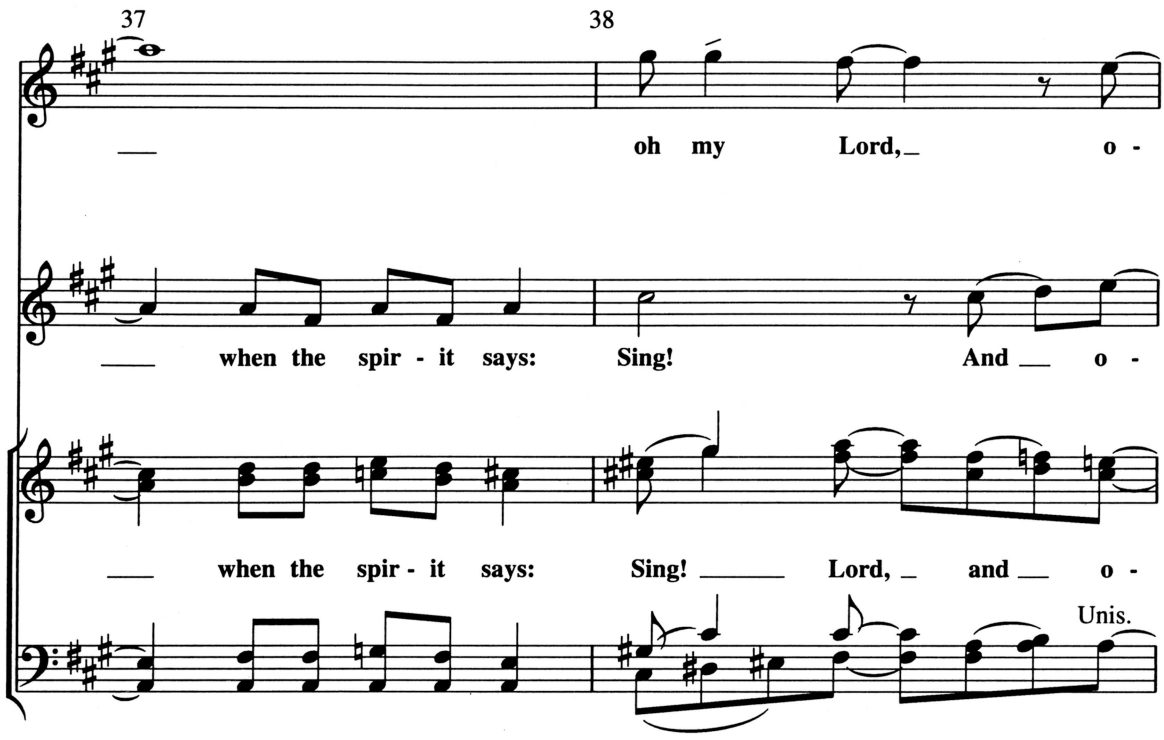
16
f Solo 2
B
18
Lord. Gon - na pray when the spir - it says: Pray! Gon - na pray
Unis.
Lord. Gon - na pray when the spir - it says: Pray! Lord, pray
Unis.
gon - na
19
20
when the spir - it says: Pray! My Lord, gon - na pray
stagger breathing
when the spir - it says: Pray! My Lord, gon - na pray
stagger breathing
21
22
23
when the spir - it says: Pray! And o - bey the spir - it of the
when the spir-it says: Pray! Lord, and o - bey the spir - it of the
Unis.

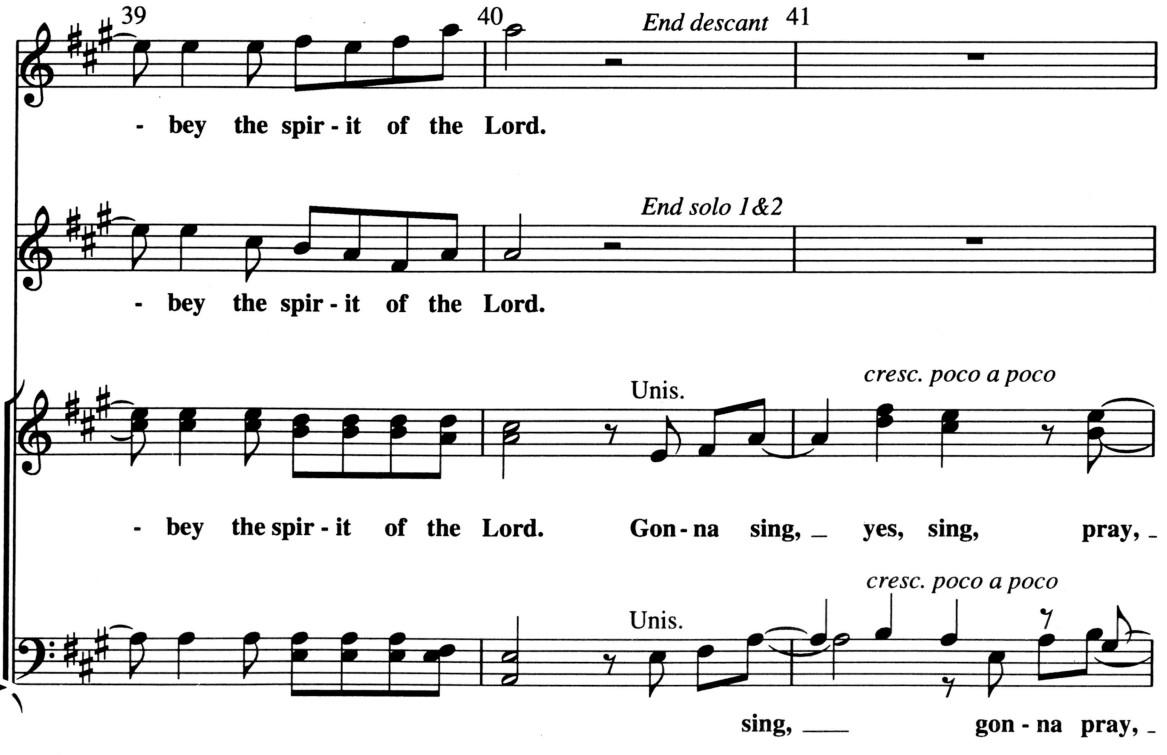
Student Book Page 22

Student Book Page 23

D
32 Descant (solo or a few tenors) f
Gon - na sing,
Solo 1 and 2 in octaves f
Gon - na sing when the spir - it says:
Lord. Lord, gon - na sing when the spir - it says:
Lord, My
34
35
36
gon - na sing, gon - na sing,
Sing! Gon-na sing when the spir-it says: Sing! My Lord gon-na sing
stagger breathing
Sing! Lord, sing, when the spir-it says: Sing! My Lord, gon-na sing
stagger breathing
gon - na

Student Book Page 24




39
40
End descant
41
- bey the spir - it of the Lord.
End solo 1&2
- bey the spir - it of the Lord.
Unis.
cresc. poco a poco
- bey the spir - it of the Lord. Gon - na sing, yes, sing, pray,
cresc. poco a poco
Unis.
sing, gon - na pray,

Student Book Page 25

Student Book Page 26

HODIE CHRISTUS NATUS EST

Composer: Gordon H. Lamb
Text: Liturgical Latin
Voicing: TBB
Key: Tonal Centers of G major/minor, D major/minor, E major

Meter: $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{8}{8}$ $\frac{7}{8}$
Form: Through-Composed
Style: Contemporary

Accompaniment: a cappella
Programming: Opening number; Processional or Closing; Christmas

Ranges:

Student Book Page 27

HODIE CHRISTUS NATUS EST
Composer: Gordon H. Lamb
Text: Liturgical Latin
Voicing: TBB

Cultural Context:
This popular Christmas text is from the liturgy of Vespers used on Christmas Day. The contemporary composer Gordon H. Lamb set this text to his original melody. Many sacred composers combine existing Biblical or liturgical texts with original melodies to create a new composition for worship or concert.

Translation:
Today Christ is born;
Today the Saviour has appeared;

Today the Angels sing,
The Archangels rejoice;

Today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

Musical Terms:

legato	*piu mosso*	*a tempo*
con spirito	diphthong	

Preparation:
- Singing in Latin requires the use of pure vowel sounds without the use of diphthongs. Practice saying these vowels without using a vanish vowel or second vowel.

Ho-di-e	*Chris-tus*	*na-tus*	*est*	*Sal-va-tor*	*ap-par-u-it*
AW-dee-eh	KR̃EES-toos	NAH-toos	ehst	sahl-VAH-tawr̃	ah-PAH-r̃oo-eet

Note: r̃ = flipped or rolled r.

- As you sustain from one pitch to the next, work for a pure vowel shape. In English an "oh" is pronounced with an "oh" and an "oo" diphthong (oh-oo). In Latin, only the initial vowel is sustained with a sound closer to "aw."

Evaluation:
Listen to recordings of you choir rehearsals. Check for the following:
- Do you hear pure vowels?
- Is the choir singing each vowel as if it were its own word or sound, unaffected by the neighboring vowel?
- Be especially careful to listen to the vowels that are not sustained. Is the choir able to maintain pure vowels on these also?

Hodie Christus Natus Est

For TBB a cappella

Music by GORDON H. LAMB

Broadly (♩ = 76)
Tenor
Bass
Bass
Piano (For rehearsal only)
Ho - di - e Chris-tus na - tus est, Ho - di - e Chris-tus
Ho - di - e Chris-tus na - tus est, Ho - di - e Chris-tus
na - tus est, Ho - di - e sal - va - tor ap - pa - ru - it, Ho - di - e sal -
na - tus est, Ho - di - e sal - va - tor ap - pa - ru - it,
mf legato
Student Book Page 28

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va - tor ap - pa - ru - it, Ho - di - e in ter - ra_ ca - nunt an - ge - li
ap - pa - ru - it, Ho - di - e in ter - ra_ ca - nunt an - ge - li
Ho - di - e in ter - ra_ ca - nunt an - ge - li lae - tan - tur Arc -
ter - ra ca - nunt an - ge - li lae - tan - tur Arc -
an - ge - li, lae - tan - tur Arc - an - ge - li,
an - ge - li, lae - tan - tur_ Arc - an - ge - li,

Student Book Page 29

Piú mosso
p
mf
Ho - di - e ex-ul - tant jus - ti di-cen - tes, Ho - di - e ex - ul - tant
Ho - di- e ex-ul - tant jus - ti di-cen - tes, Ho - di - e ex - ul - tant
Piu mosso
Broadly
f
— jus - ti di - cen - tes Glo - ri - a in ex - cel - sis de - o
— jus - ti di- cen - tes Glo - ri - a in ex - cel - sis de - o
Broadly
f a tempo
3
Glo - ri - a in ex - cel - sis de - o! Al- le -lu - ia, al - le - lu-ia,
Glo - ri-a in ex - cel - sis de - o! Al - le - lu - ia, al - le - lu-ia,

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Con spirito (♩= 160)
(♩. - ♩ - ♩.)
al - le -lu - ia, al - le - lu - ia,
Al- le - lu - ia, al - le - lu - ia,
al - le-lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
Con spirito (♩= 160)
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le -
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
lu - ia,
Al - le - lu - ia, al - le - lu - ia,

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IF YOU SHOULD GO AWAY (WENN DU FORTGEHST)

Composer: Antonín Dvořák (1841-1904)
Text: Slovak Folk Poem, English Text by Jane May
Voicing: TTBB

Key: D minor (with sections of D major, C major, B♭ major) and ending in D major
Meter: $\frac{2}{4}$ $\frac{3}{8}$
Form: A B A' B' C C' Coda

Style: Folk Song
Accompaniment: a cappella
Programming: Concert, contest, festival

Ranges:

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IF YOU SHOULD GO AWAY (WENN DU FORTGEHST)
Composer: Antonín Dvořák (1842-1904)
Text: Slovak Folk Poem, English Text by Jane May
Voicing: TTBB

Cultural Context:
Antonin Dvořák, a Czech composer, was one of the most richly gifted and versatile composers of the 19th century. He had a strong national consciousness and, as the text of this song demonstrates, a love for the Bohemian country folk. The text of "If You Should Go Away" was originally written in Dvořák's native Czech, however most of his songs and choral works were translated to German which was a much more familiar language throughout Europe. This edition includes both the German text and an English singing translation.

Musical Terms:

Poco Andante	Tempo I	Presto
Meno mosso	Andante	

Preparation:
These exercises are designed to develop flexibility and accuracy in the sixteenth note passages. Alternating the vowel sounds will help in flexibility when you add the language.

Evaluation:
- When you sing the sixteenth note passages alone, are they precise while still flowing and expressive?
- What two voices have sixteenth note duets? Isolate the parts before working them together. When sung as a duet, are parts precise and in tune?

If You Should Go Away

(Wenn du fortgehst)

For TTBB a cappella

Slovak Folk Poem
English text by JANE MAY

Music by
ANTONÍN DVOŘÁK (1842-1904)

Poco andante
Tenor I
Tenor II
Bass I
Bass II
Piano (for rehearsal only)
,,Wenn du von dan- nen_ziehst, Herz - - - lieb-ster mein,
"If you should go_ a - way, My _____ dear - est one,
laß mich hier nicht_al - lein, laß ___ mich wan - dern mit dir!"
Don't leave me here_a - lone, Close ___ to you would I stay!"

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,,Näh - me dich ger - ne mit, Mäd - chen, mein lie - bes, doch
"Would that you could join me, sweet - heart, my dar - ling, But
,,Näh - me dich ger - ne mit, Mäd - chen, mein lie - bes, doch
"Would that you could join me, sweet - heart, my dar - ling, But
,,Näh - me dich ger - ne mit, Mäd - chen, mein lie - bes, doch
"Would that you could join me, sweet - heart, my dar - ling, But
,,Näh - me dich ger - me mit, Mäd - chen, mein lie - bes, doch
"Would that you could join me, sweet - heart, my dar - ling, But
kann es nicht sein, und drum schick dich dar - ein!"
that can - not be, you may not fol - low me!"
kann es nicht sein, und drum schick dich dar - ein!"
that can - not be, you may not fol - low me!"
kann es nicht sein, und drum schick dich dar - ein!"
that can - not be, you may not fol - low me!"
kann es nicht sein, und drum schick dich dar - ein!"
that can - not be, you may not fol - low me!"

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Tempo I
f
p
,,Läßt du al - lei - ne mich, ein - sam hier, dann
"I will be lone - some here, all a - lone, I'll
Tempo I
flieg als ein Vö - ge - lein hin ich zu dir.
fly like a lit - tle bird to your new home.

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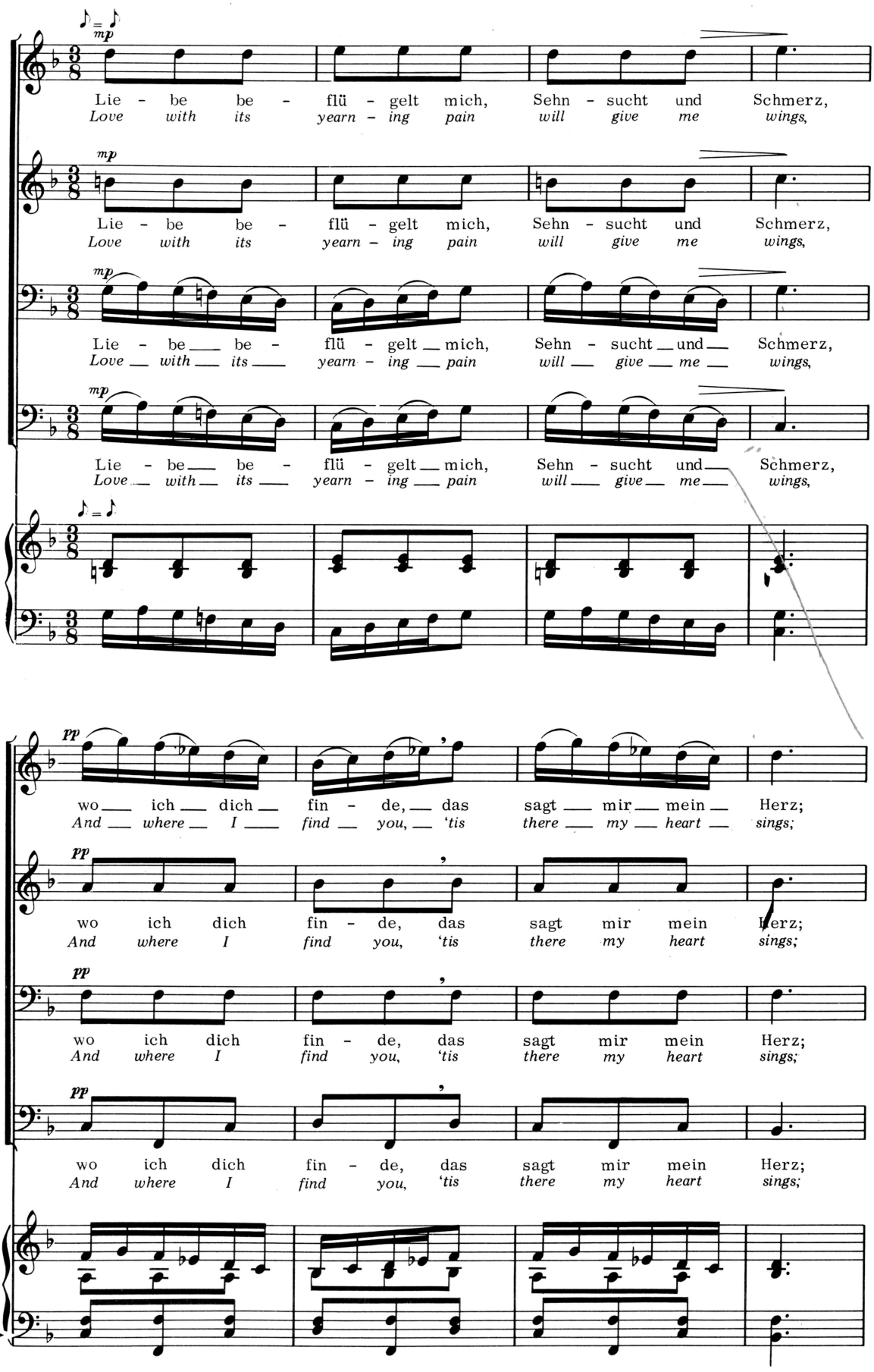
mp
Lie - be be - flü - gelt mich, Sehn - sucht und Schmerz,
Love with its yearn - ing pain will give me wings,
Lie - be be - flü - gelt mich, Sehn - sucht und Schmerz,
Love with its yearn - ing pain will give me wings,
Lie - be be - flü - gelt mich, Sehn - sucht und Schmerz,
Love with its yearn - ing pain will give me wings,
Lie - be be - flü - gelt mich, Sehn - sucht und Schmerz,
Love with its yearn - ing pain will give me wings,
pp
wo ich dich fin - de, das sagt mir mein Herz;
And where I find you, 'tis there my heart sings;
wo ich dich fin - de, das sagt mir mein Herz;
And where I find you, 'tis there my heart sings;
wo ich dich fin - de, das sagt mir mein Herz;
And where I find you, 'tis there my heart sings;
wo ich dich fin - de, das sagt mir mein Herz;
And where I find you, 'tis there my heart sings;

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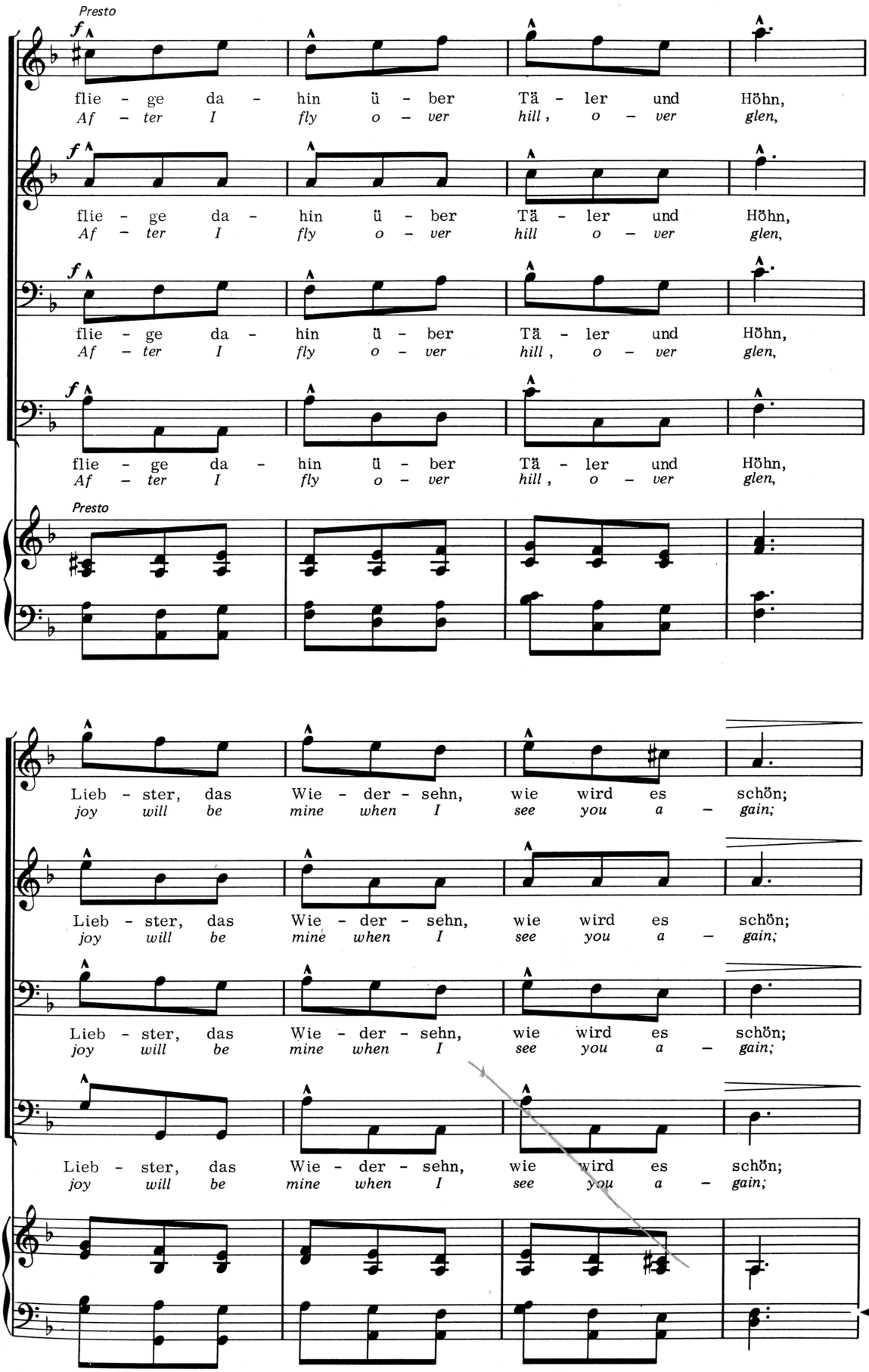
Presto
f
flie - ge da - hin ü - ber Tä - ler und Höhn,
Af - ter I fly o - ver hill, o - ver glen,
flie - ge da - hin ü - ber Tä - ler und Höhn,
Af - ter I fly o - ver hill o - ver glen,
flie - ge da - hin ü - ber Tä - ler und Höhn,
Af - ter I fly o - ver hill, o - ver glen,
flie - ge da - hin ü - ber Tä - ler und Höhn,
Af - ter I fly o - ver hill, o - ver glen,
Presto
Lieb - ster, das Wie - der - sehn, wie wird es schön;
joy will be mine when I see you a - gain;
Lieb - ster, das Wie - der - sehn, wie wird es schön;
joy will be mine when I see you a - gain;
Lieb - ster, das Wie - der - sehn, wie wird es schön;
joy will be mine when I see you a - gain;
Lieb - ster, das Wie - der - sehn, wie wird es schön;
joy will be mine when I see you a - gain;

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pp
flie - ge da - hin durch den Tag und die Nacht,
quick - ly I'll fly, all the day and the night,
mf
bis ich am Ziel bin und Freu - de mir lacht,
Un - til the goal of my joy is in sight,

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Meno mosso
mp
flie - ge dir nach als ein Wald - vö - ge - lein,
fol - low ing you, like a bird I will glide,
Andante
p
pp
will nicht al - lein, will bei dir sein!"
Close to your side, there to a - bide!"

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LAUDATE DOMINUM

Composer: Marc-Antoine Charpentier (ca. 1634-1704), edited by H. Wiley Hitchcock
Text: Psalm 116
Voicing: TTB

Key: C major
Meter: $\frac{3}{4}$
Form: Through-composed; two movements
Style: Baroque

Accompaniment: Keyboard and two Violins (Basso Continuo part optional)
Programming: Contest, concert, festival; Honor Choir

Ranges:

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LAUDATE DOMINUM
Composer: Marc-Antoine Charpentier (ca. 1634-1704), edited by H. Wiley Hitchcock
Text: Psalm 116
Voicing: TTB

Cultural Context:
"Laudate Dominum" is one of the five Lucernal or Vesper psalms (Psalm 116) long associated with the ancient office of Vespers.

During the Renaissance and Baroque Periods most composers gained wealth and notoriety through royal court appointments or prominent church positions. French composer Marc-Antoine Charpentier held several prestigious posts throughout Paris in the 1600s; however, during his tenure he never attained the status of many of his more popular contemporaries, including the early opera composer Jean-Baptiste Lully (1632-87). Despite the lack of fame during his lifetime, he is remembered today as an equal (if not more accomplished) musician to his contemporaries.

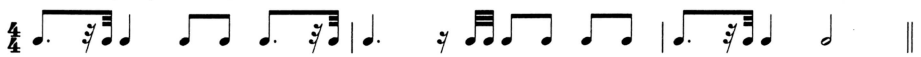
Musical Terms:
ten. (tenuto) mass Renaissance
Baroque

Preparation:
- In the Baroque style of rhythmic execution, the traditional practice is to view the short notes following dotted notes as slightly shorter than their metrical value. For example, a dotted eighth and sixteenth note might be regarded as a double-dotted eighth and a thirty-second note (♫ = ♪.. 𝅘𝅥𝅯). These same short notes function as a propelling device to the next note (which falls on the beat). As a result, performers should associate the shorter note of dotted passages with its following note rather than its preceding note. An easy way to accomplish this is to regard the dot on the dotted note as a brief rest (♪.. 𝅘𝅥𝅯 = ♪.𝄾𝅘𝅥𝅯 or even ♪.. 𝅘𝅥𝅯 = ♪𝄾𝄾𝅘𝅥𝅯) leaving a more buoyant and energized feel which is extremely characteristic of Baroque literature.
- Clap, tap, or chant (on a neutral syllable) the exercises below. Exercise #1 is notation taken from your musical score and Exercises #2 and Exercise #3 are Baroque interpretations of the notation.

Exercise #1 *(Baroque Notation)*

Exercise #2 *(Interpretation a)*

Exercise #3 *(Interpretation b)*



Evaluation:
As you study the score of "Laudate Dominum," which Baroque interpretation of the rhythmic notation do you think might be the most appropriate? Defend your opinion.

41

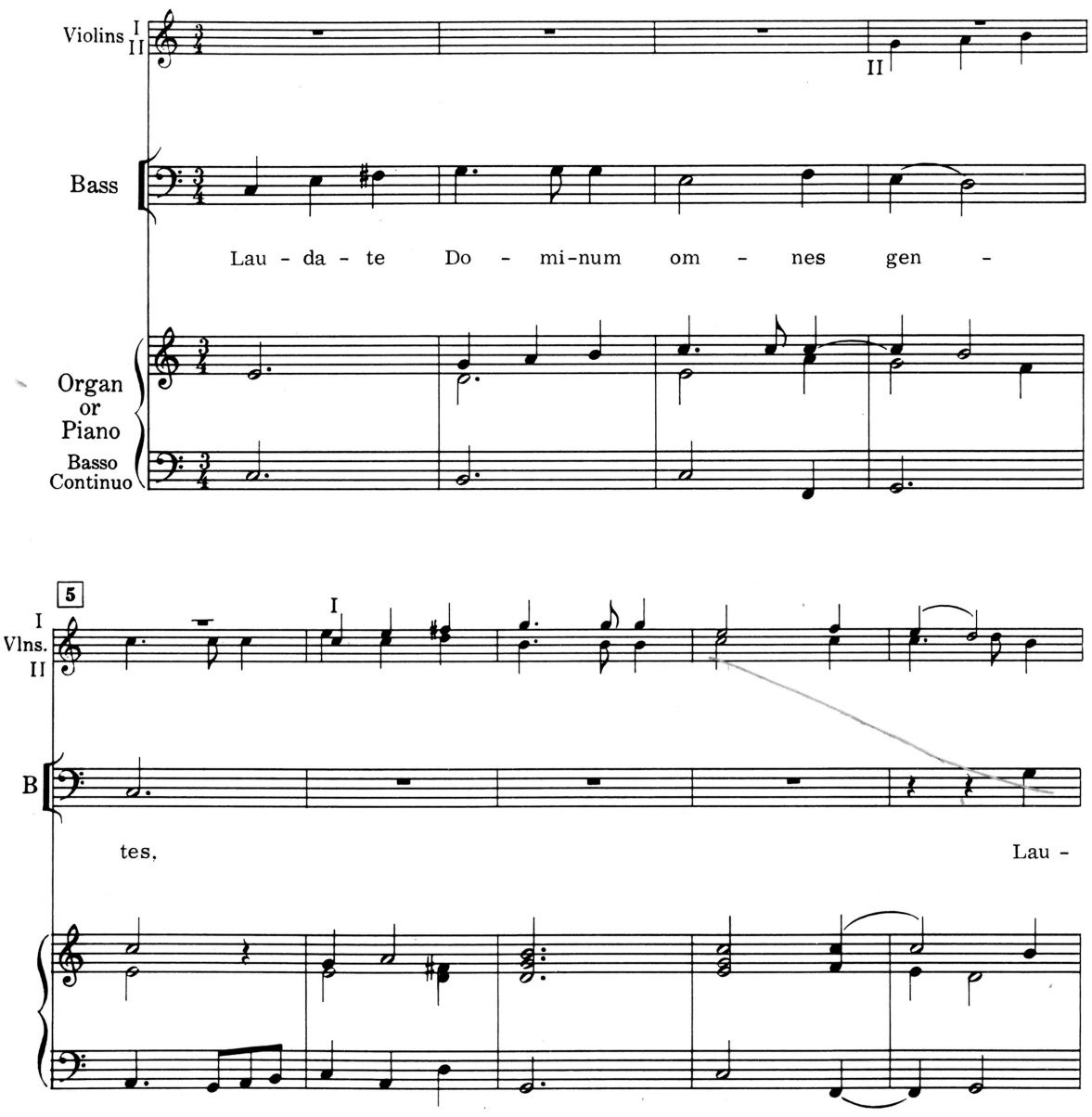
(Answers to Student Page)
Evaluation:
The combination of double dotting and a rest is probably the best solution for pieces in French Overture style, since it brings out the intended majesty and verve of such pieces.

Laudate Dominum

For TTB, 2 Violins and Keyboard

Psalm 116

MARC-ANTOINE CHARPENTIER (ca. 1634-1704)
Edited by H. WILEY HITCHCOCK



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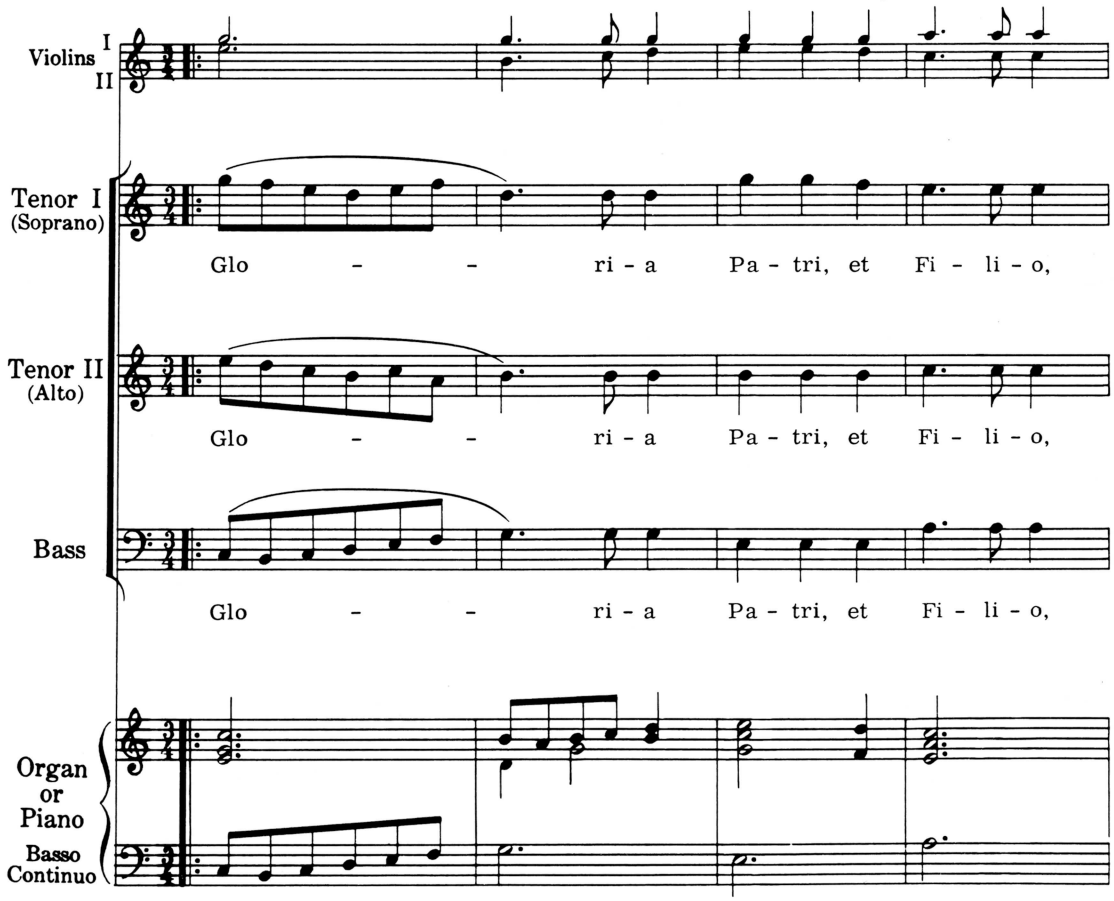
Gloria Patri


Violins I
II
Tenor I
(Soprano)
Glo - - ri - a Pa - tri, et Fi - li - o,
Tenor II
(Alto)
Glo - - ri - a Pa - tri, et Fi - li - o,
Bass
Glo - - ri - a Pa - tri, et Fi - li - o,
Organ
or
Piano
Basso
Continuo

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80
I
Vlns.
II
T I
et in sae - cu - la sae - cu - lo - -
T II
sae - cu - la sae - cu - lo - - -
B
85
[ten.]
rum. Glo - - ri - a Pa - tri, et
rum. Glo - - ri - a Pa - tri, et
Glo - - ri - a Pa - tri, et
[add Pedal]

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90
I
Vlns.
II
T I
Fi - li - o, et Spi - ri - tu - i San - cto.
T II
Fi - li - o, et Spi - ri - tu - i San - cto.
B
Fi - li - o, et Spi - ri - tu - i San - cto.
95
I
Vlns.
II
T I
A - men, A - men, A - men, A - men, A - men.
T II
A - men, A - men, A - men, A - - - men.
B
A - men, A - men, A - men, A - men.

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MY GIFT

Composer: John Chorbajian
Text: Christina Rossetti (1830-1894), from "A Christmas Carol"
Voicing: TTBB
Key: Polytonal

Meter: $\frac{3}{4}$, $\frac{4}{4}$
Form: Through-composed
Style: Legato, with close harmonies and dissonance

Accompaniment: a cappella
Programming: Concert, Festival, Competition

Ranges:

Student Book Page 52

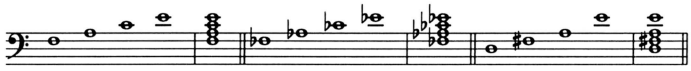
MY GIFT
Composer: John Chorbajian
Text: Christina Rossetti (1830-1894), from "A Christmas Carol"
Voicing: TTBB

Cultural Context:
In what key is "My Gift" written? Some music written in the 20th century has no key signature, but is written around a tonal center. Other contemporary composers use a kaleidoscope of keys (polytonality) passing through different keys briefly. Chorbajian uses clusters of sound which weave through to his cadence (resting place). The result is beautiful part writing with unusual colors, textures and movement. As you begin to sing this song listen for seventh and ninth chords, dissonant notes and a lush choral sound. Enjoy the challenge of complex harmonies between voices.

Musical Terms:

Adagio
cresc. poco a poco (crescendo poco a poco)
morendo
a tempo
Andante sostenuto
dim. (diminuendo)
Poco più mosso
Allargando
espr. (espressivo)
tratt. (trattenuto)

Preparation:
- Practice singing the 7th and 9th chords below. Can you find them in "My Gift"?



- This exercise in chromatics will help you to measure the distance of a half step. It is also a good warm-up.

- A good singer always studies the text of the song he is singing. What is the story told in this song? Notice that the composer uses the repetition of "What?" to build emotional intensity. This question of "What can I give Him?" demands the answer "I will give Him my heart."

Evaluation:
- Name some elements of 20th century choral music found in this piece.
- Divide the chorus into quartets. Listen to each quartet sing a section of the music. Are the half steps in each vocal line accurate?
- What other musical settings of this text by Christina Rossetti have you heard?

52

(Answers to Student Page)
Preparation:
The 7th and 9th chords illustrated on the Student Page are found in mm. 34, 52, 53.

Evaluation:
Some elements of 20th century choral music are the following: tonal center rather than a particular key signature, use of clusters of sound, and dissonant notes or chords.

My Gift

For TTBB a cappella

Text by CHRISTINA ROSSETTI
(1830-1894)

Music by
JOHN CHORBAJIAN

Andante sostenuto ♩=ca. 52
Tenor I
What can I give Him, poor as I am,
Tenor II
What can I give Him, poor as I am,
Bass I
What can I give Him, poor
Bass II
What can I give Him, poor
Andante sostenuto ♩=ca. 52
Piano
(for rehearsal only)
poco rit.
a tempo
poco f
poor as I am, what? What can I,
poor as I am, what? What can I,
cresc.
as I, what can I give Him? What can I give Him,
as I am? What can I give Him,
poco rit.
a tempo

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f
meno f
p
what can I give Him, give Him, give Him, poor as I
what can I give Him, give Him, give Him, poor as I
what can I give Him, can I give Him, poor as I
what, what can I give Him, poor as I
tratt.
a tempo
pp
am, what can I give Him? If I were a
am, what can I give Him? If I were a
am, what can I give Him? If I were a
am, what can I give Him? If I were a

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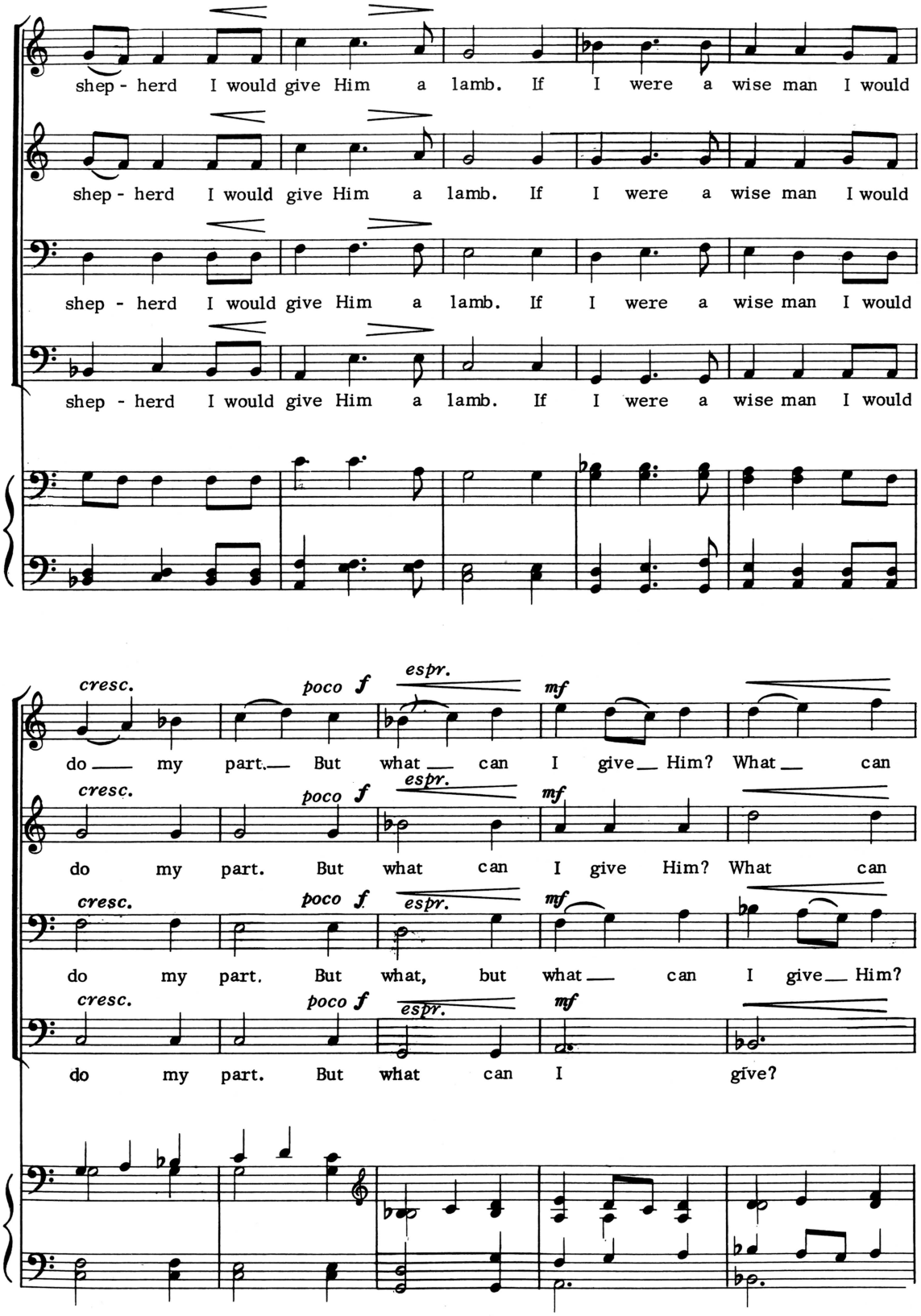
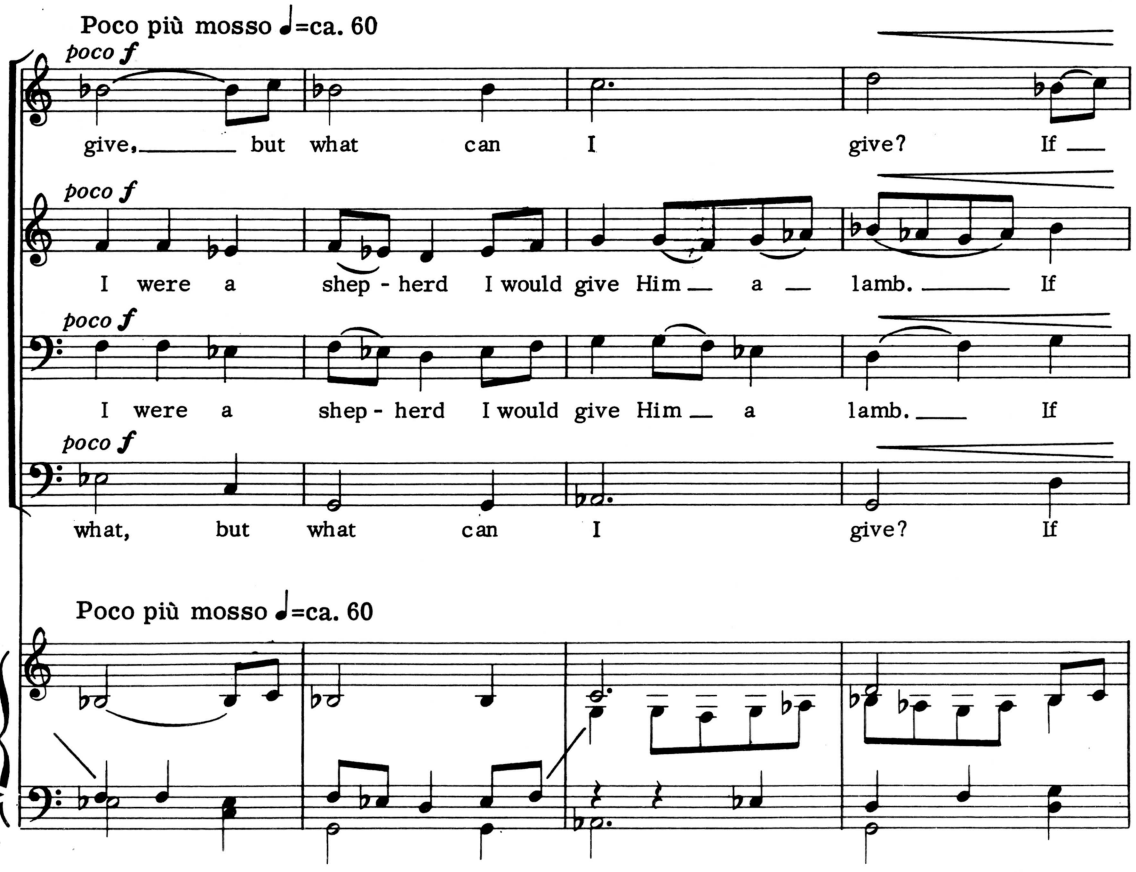

shep - herd I would give Him a lamb. If I were a wise man I would
shep - herd I would give Him a lamb. If I were a wise man I would
shep - herd I would give Him a lamb. If I were a wise man I would
shep - herd I would give Him a lamb. If I were a wise man I would
cresc.
poco f
espr.
mf
do my part. But what can I give Him? What can
do my part. But what can I give Him? What can
do my part. But what, but what can I give Him?
do my part. But what can I give?

Student Book Page 55

f
dim.
I give Him? What? What? What can I
I give Him? What? What? What, but what? If
What can I give Him? What? What, but what? If
What can I give Him? What? What, but what, but


Poco più mosso ♩=ca. 60
poco f
give, but what can I give? If
I were a shep - herd I would give Him a lamb. If
I were a shep - herd I would give Him a lamb. If
what, but what can I give? If
Poco più mosso ♩=ca. 60

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mf cresc. poco a poco
f
I were a wise man I would do my part. But
I were a wise man I would do my part. But
I were a wise man I would do, I would do my
I were a wise man I would do my part. But
più f with intensity
rit.
what can I give? What can I give? What?
what, but what can I give Him? What can I give Him?
part. But what can I give Him? What can I give Him?
what, but what can I give Him?

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Allargando
ff
I will give Him my heart, my heart, my heart, my
mf
I will give Him my heart, my heart, my heart, my
I will give Him my heart, my heart, my heart, but
I will give Him my heart, my heart, my heart, my
Allargando
tratt.
Adagio
p
morendo
heart I give, I will give Him my heart.
heart I give Him, I will give Him my heart.
what can I give Him, I will give Him my heart.
heart I give, I will give Him my heart.
tratt.
Adagio

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O TANNENBAUM

Composer: Traditional German Carol, arranged by Alice Parker and Robert Shaw
Text: Traditional German, English Text by Alice Parker
Voicing: TTBB
Key: B♭ major
Meter: $\frac{3}{4}$
Form: Strophic with variations
Style:
Accompaniment: a cappella
Programming: Seasonal

Ranges:

Student Book Page 59

O TANNENBAUM
Composer: Traditional German Carol, arranged by Alice Parker and Robert Shaw
Text: Traditional German, English Text by Alice Parker
Voicing: TTBB

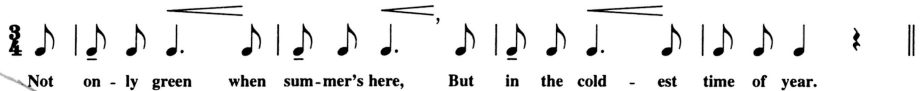
Cultural Context:
The practice of decorating a tree at Christmastime began as a German tradition. *Tannenbaum* is German for Christmas tree. This arrangement of the traditional German carol reflects the sincerity and warmth of German music while expressing the grandeur of the stately tree.

Musical Terms:
poco rit. (poco ritardando) carol

Preparation:
Rhythmic precision is important to the expression of "O Tannenbaum." Contrast the dotted rhythm to the following line:

1. Fit the dotted rhythm into the sub-divided sixteenth notes:

2. Stress the underlined notes in the legato phrases. This will serve to contrast the dotted rhythmic pattern. *Crescendo* on the dotted quarter note to give direction and flow to the phrase.



Pronunciation Guide:

German:	*O Tannenbaum, O Tannenbaum! wie treu sind deine Bläter!*
Pronunciation:	oh TAH-nehn-bah(oo)m oh TAH-nehn-bah(oo)m vee tr̃oy zint DAH(ee)-neh BLAY-teh
	Du grünst nicht nur zur Sommerzeit,
	doo groo(ee)nst neekht noor tzoor̃ ZOH-mehr̃-zah(ee)t
	nein auch im Winter wenn es schneit.
	nah(ee)n ah(oo)kh eem VIHN-tehr̃ vehn ehs shnah(ee)t
	O Tannenbaum, O Tannenbaum! wie treu sind deine Bläter!
	oh TAH-nehn-bah(oo)m oh TAH-nehn-bah(oo)m vee tr̃oy zint DAH(ee)-neh BLAY-teh

* r̃ = flipped or rolled r.

Evaluation:
- Divide the choir into two sections. While one section uses the sixteenth note to establish a subdivided pattern in 3/4 time, the other section should chant the text. Listen for precision in the rhythm of the text. Is there contrast between the dotted eighth-sixteenth note pattern and the two eighth notes?
- What can a singer do to give direction to a phrase?

59

(Answers to Student Page)
Evaluation:
Direction can be given to the phrase by a crescendo on the dotted quarter.

O Tannenbaum

For TTBB a cappella

Traditional German Text
English Text by ALICE PARKER

Traditional German Carol
Arranged by ALICE PARKER and ROBERT SHAW

Richly
mf
Tenor I
O Tan-nen-baum, O Tan-nen-baum! wie treu sind dei - ne Blät - ter! Du
Tenor II
O Tan-nen-baum, O Tan-nen-baum! wie treu sind dei - ne Blät - ter! Du
Bass I
O Tan-nen-baum, O Tan-nen-baum! wie treu sind dei - ne Blät - ter! Du
Bass II
O Tan-nen-baum, O Tan-nen-baum! wie treu sind dei - ne Blät - ter!
Richly
Piano
(Only for rehearsal)
grünst nicht nur zur Som-mer-zeit, nein auch im Win - ter wenn es schneit. O
grünst nicht nur zur Som-mer-zeit, nein auch im Win - ter wenn es schneit. O
grünst nicht nur zur Som-mer-zeit, nein auch im Win - ter wenn es schneit. O
nein auch im Win - ter wenn es schneit. O

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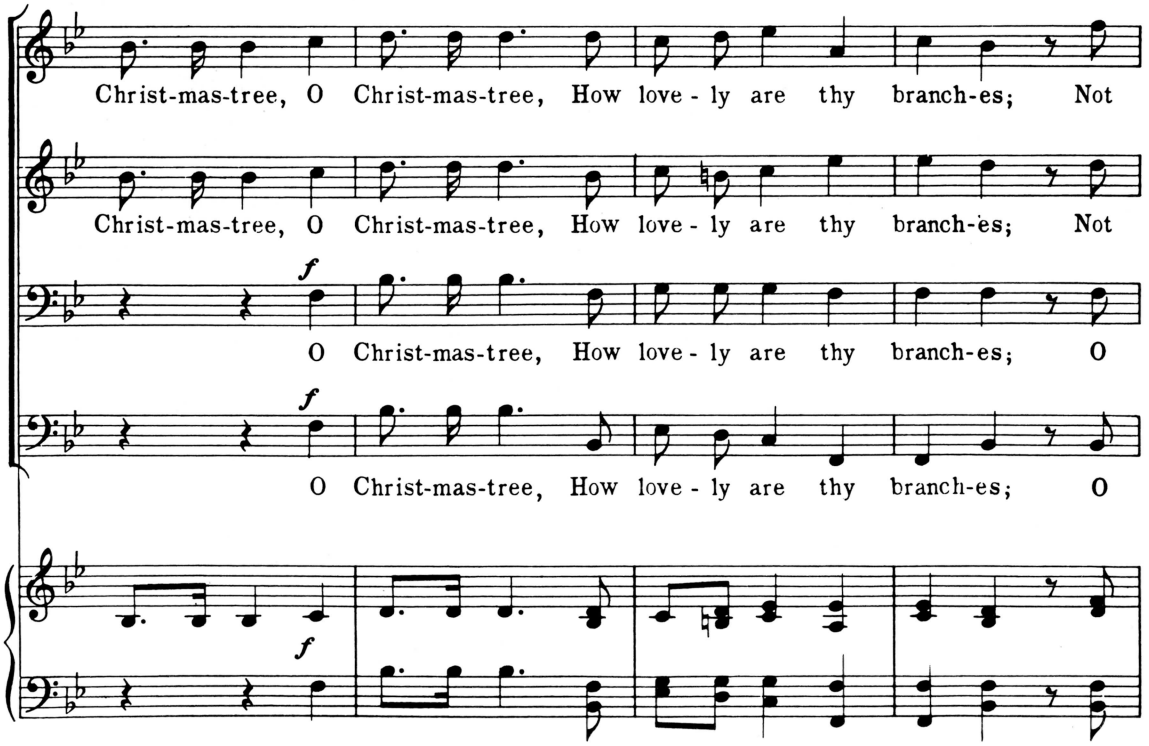
Tan - nen-baum, O Tan - nen-baum! wie treu sind dei - ne Blät - ter! O
Tan - nen-baum, O Tan - nen-baum! wie treu sind dei - ne Blät - ter! O
Tan - nen-baum, O Tan - nen-baum! wie treu sind dei - ne Blät - ter!
Tan - nen-baum, O Tan - nen-baum! wie treu sind dei - ne Blät - ter!


Christ-mas-tree, O Christ-mas-tree, How love - ly are thy branch-es; Not
Christ-mas-tree, O Christ-mas-tree, How love - ly are thy branch-es; Not
O Christ-mas-tree, How love - ly are thy branch-es; O
O Christ-mas-tree, How love - ly are thy branch-es; O

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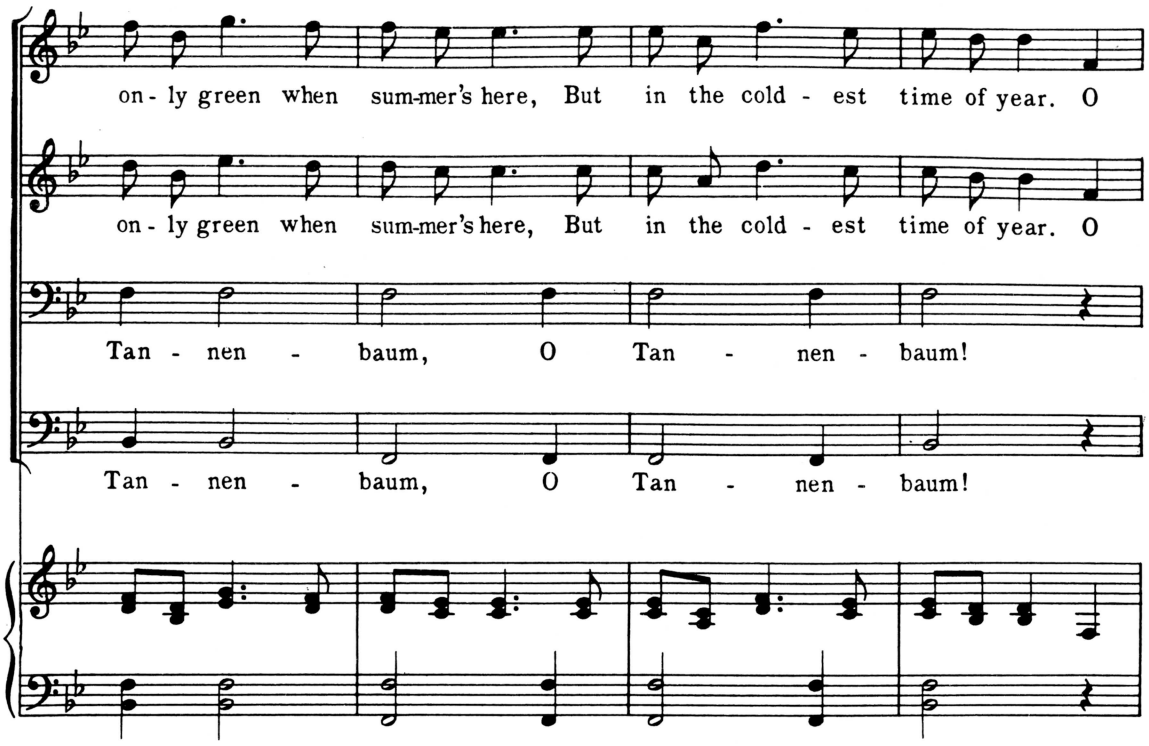
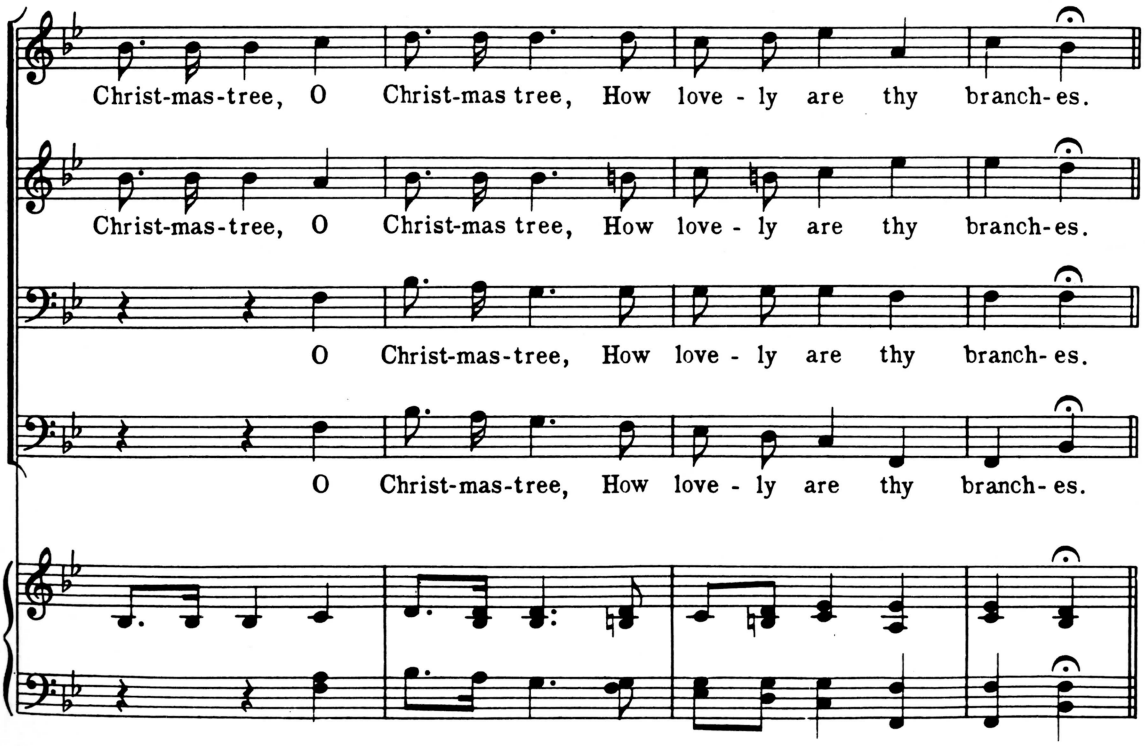

on - ly green when sum-mer's here, But in the cold - est time of year. O
on - ly green when sum-mer's here, But in the cold - est time of year. O
Tan - nen - baum, O Tan - nen - baum!
Tan - nen - baum, O Tan - nen - baum!


Christ-mas-tree, O Christ-mas tree, How love - ly are thy branch-es.
Christ-mas-tree, O Christ-mas tree, How love - ly are thy branch-es.
O Christ-mas-tree, How love - ly are thy branch-es.
O Christ-mas-tree, How love - ly are thy branch-es.

Student Book Page 62

Student Book Page 63

trust in God un - chang - ing - ly.
trust in God un - chang - ing - ly. O Christ - mas - tree, O
O Christ - mas - tree, O
O Christ - mas - tree, O
O Christ - mas - tree, O
f
poco rit.
Christ - mas - tree, How rich - ly God has decked thee!
Christ - mas - tree, How rich - ly God has decked thee!
Christ - mas - tree, How rich - ly God has decked thee!
Christ - mas - tree, How rich - ly God has decked thee!

Student Book Page 64

POLLY VON

Composer: Old English Ballad, arranged by Thomas Peterson
Text: Old English Ballad
Voicing: TTBB
Key: G minor

Meter: C
Form: Strophic
Style: Contemporary; Legato with close harmonies

Accompaniment: Piano
Programming: Concert, Festival, Competition

Ranges:

Student Book Page 65

POLLY VON
Composer: Old English Ballad, arranged by Thomas Peterson
Text: Old English Ballad
Voicing: TTBB

Cultural Context:
Ballads were handed down orally from generation to generation. "Polly Von" is an old English ballad, whose story is that of a hunter who sees a swan and shoots it. Yet, when he looks at the swan, he realizes he has shot his lover, Polly Von.

Composers often use dissonance to create tension in music. The clash between the tones sends a message of conflict, distress or sadness. Usually, the clash or dissonance is only temporary and soon resolves.

- Can you find any points of dissonance in your voice parts?
- What is the word in the text where this occurs?
- Does the music reflect the meaning of the word?

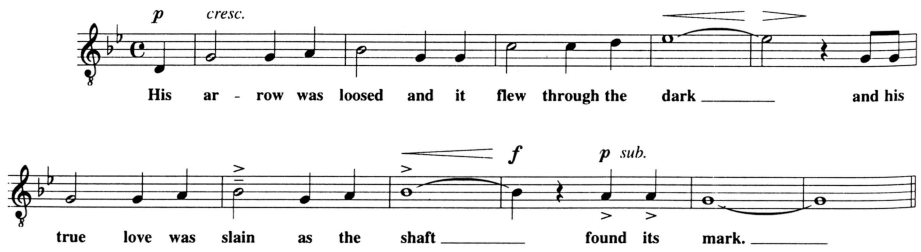
Musical Terms:

accel. (accelerando)	*cresc.* (crescendo)	**Molto Rubato**
Più mosso	*rit.* (ritardando)	*molto rit.* (molto ritardando)
a tempo	**Tempo I**	*ten.* (tenuto)
tutti	dissonance	

Preparation:

- As you rehearse "Polly Von," try to accurately sing the dissonant passages found in mm. 47-49 and mm. 68-69. Each voice part must be secure and independent. Usually, the dissonance resolves on the following beat. Below, practice these measures taken from "Polly Von."

- Even though there is much dissonance throughout this song, there is also much unison singing. Sing the passage below on "loo." Listen for the voices around you. Try to match them as closely as possible. Sing the same passage again on the words. Again, listen to blend your voice with the other singers.



Evaluation:

- Can you hold a note while another chorus member sings the next note above or below it?
- While singing the unison passages in "Polly Von" is your voice blended with other singers?
- Can you name other ballads that have been handed down from generation to generation? How has this been done?

(Answer to Student Page)
Evaluation:
Ballads have been handed down orally from generation to generation.

Polly Von

For TTBB and Piano

Arranged by THOMAS PETERSON

Old English Ballad

Student Book Page 66

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Student Book Page 67

Student Book Page 68

turned a- way his head for he could not bear to
turned a- way his head for he could not bear to
turned a- way his head for he could not bear to
turned a- way his head for he could not bear to
mp
40
p
cresc.
see. He lift- ed her up and
see. He lift- ed her up and
see. He lift- ed her up and
see. He lift- ed her up and
40
p
cresc.

Student Book Page 69

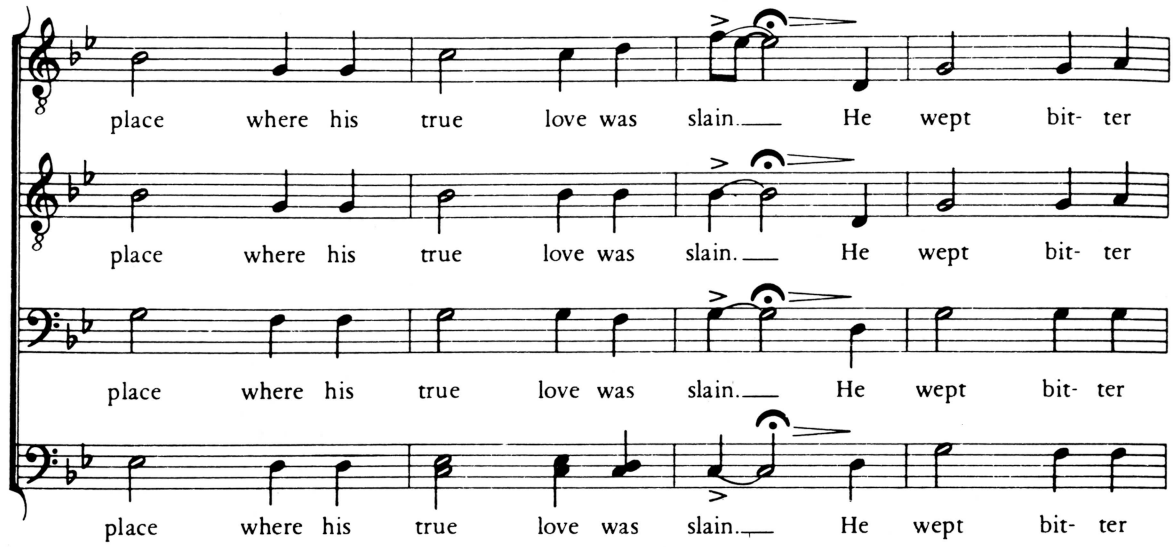
found she was dead. A foun- tain of
found she was dead. A foun- tain of
melody
found she was dead. A foun- tain of
found she was dead. A foun- tain of
ten. melody
tears for his true love he shed.
ten. melody
tears for his true love he shed.
ten.
tears for his true love he shed.
ten.
tears for his true love he shed.
ten.
ten.

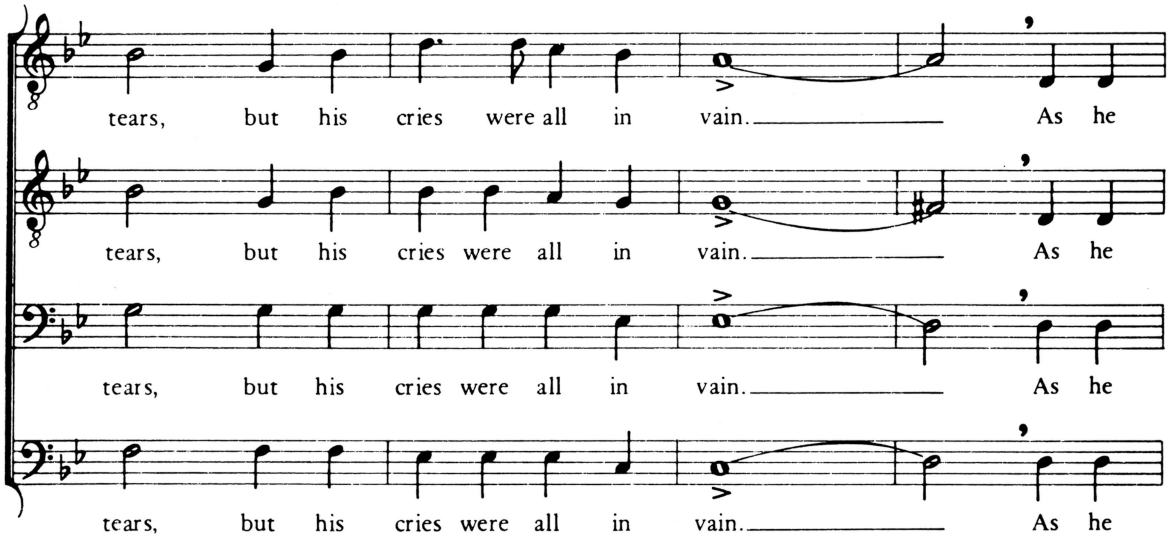
Student Book Page 70

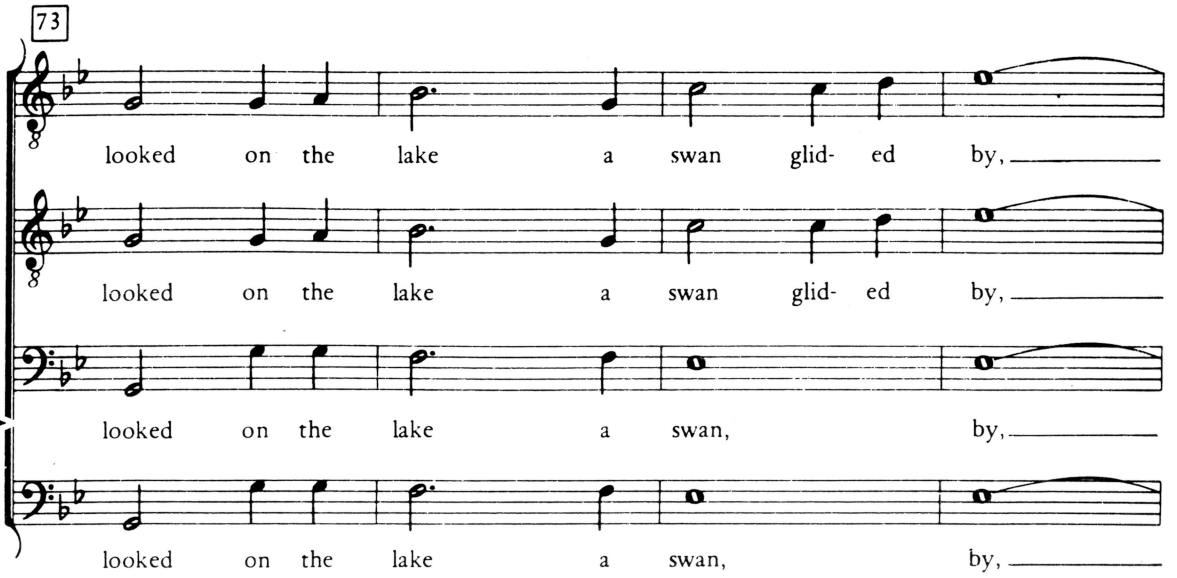
51
f
She'd her a- pron wrapped a- bout her and he
She'd her a- pron wrapped a- bout her and he
She'd her a- pron wrapped a- bout her and she
She'd her a- pron wrapped a- bout her and she
51
took her for a swan. And it's oh, and a-
took her for a swan. And it's oh, a-
looked a swan. And it's oh. a-
looked a swan. And it's oh, a-

Student Book Page 71

Student Book Page 72


place where his true love was slain. He wept bit- ter
place where his true love was slain. He wept bit- ter
place where his true love was slain. He wept bit- ter
place where his true love was slain. He wept bit- ter


tears, but his cries were all in vain. As he
tears, but his cries were all in vain. As he
tears, but his cries were all in vain. As he
tears, but his cries were all in vain. As he


73
looked on the lake a swan glid- ed by,
looked on the lake a swan glid- ed by,
looked on the lake a swan, by,
looked on the lake a swan, by,

Student Book Page 73

Student Book Page 74

bout her and he took her for a swan.
bout her and he took her for a swan.
bout her and she looked a swan.
bout her and she looked a swan.
3
3
And it's oh, and a- las, it was she,
And it's oh, a- las, it was she,
And it's oh, a- las, she,
And it's oh, a- las, she,
p
rit.

Student Book Page 75

bout her and he took her for a swan.
bout her and he took her for a swan.
bout her and she looked a swan.
bout her and she looked a swan.
3
3
And it's oh, and a- las, it was she,
And it's oh, a- las, it was she,
And it's oh, a- las, she,
And it's oh, a- las, she,
p
rit.

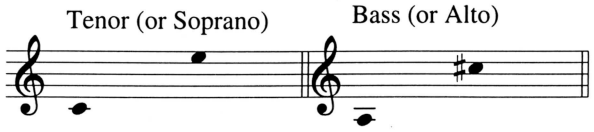
Student Book Page 75

Student Book Page 76

SAM WAS A MAN

Composer: Vincent Persichetti (1915-1987)
Text: e.e. cummings (1894-1962)
Voicing: TB
Key: Modal (Dorian)
Meter: $\frac{2}{2}$
Form: A B C A
Style: Contemporary. Extremes in dynamics, intervallic relationships, etc.
Accompaniment: Piano
Programming: Contest, Honor Choir, Festival

Ranges:



Student Book Page 77

sam was a man
Composer: Vincent Persichetti (1915-1987)
Text: e.e. cummings (1894-1962)
Voicing: TB

Cultural Context:
Vincent Persichetti was an American contemporary composer, pianist, and conductor. He received his Master of Music and Music Doctorate from the Philadelphia Conservatory. As a youth, he was such an accomplished musician that he was appointed organist and choirmaster at Arch Street Presbyterian Church in Philadelphia at the age of 16.

Musical Terms:
dim. (diminuendo) *pesante* *cresc.* (crescendo)

Preparation:
- Practice the following exercises for tuning of octave and other interval relationships. Sing with a full and bold tone, but do not push the sound. Listen and tune as you sing. Move up and down by half steps.

- Identify passages in the music, in each individual part, that may be a challenge to tune.

Evaluation:
- Tenors, sing the exercises above while the Basses listen and evaluate for:
  - accurate intonation
  - pure vowel shaping
  - matching or blending of sound.
- Now reverse tasks having the Basses sing and the Tenors evaluate.
- After evaluating each other, brainstorm on ways a singer can keep the vocal tone full, matched in sound, and in tune.

sam was a man

For TB and Piano

Text by e.e. cummings
(1894-1962)

Music by VINCENT PERSICHETTI
(1915-1987)

Student Book Page 78

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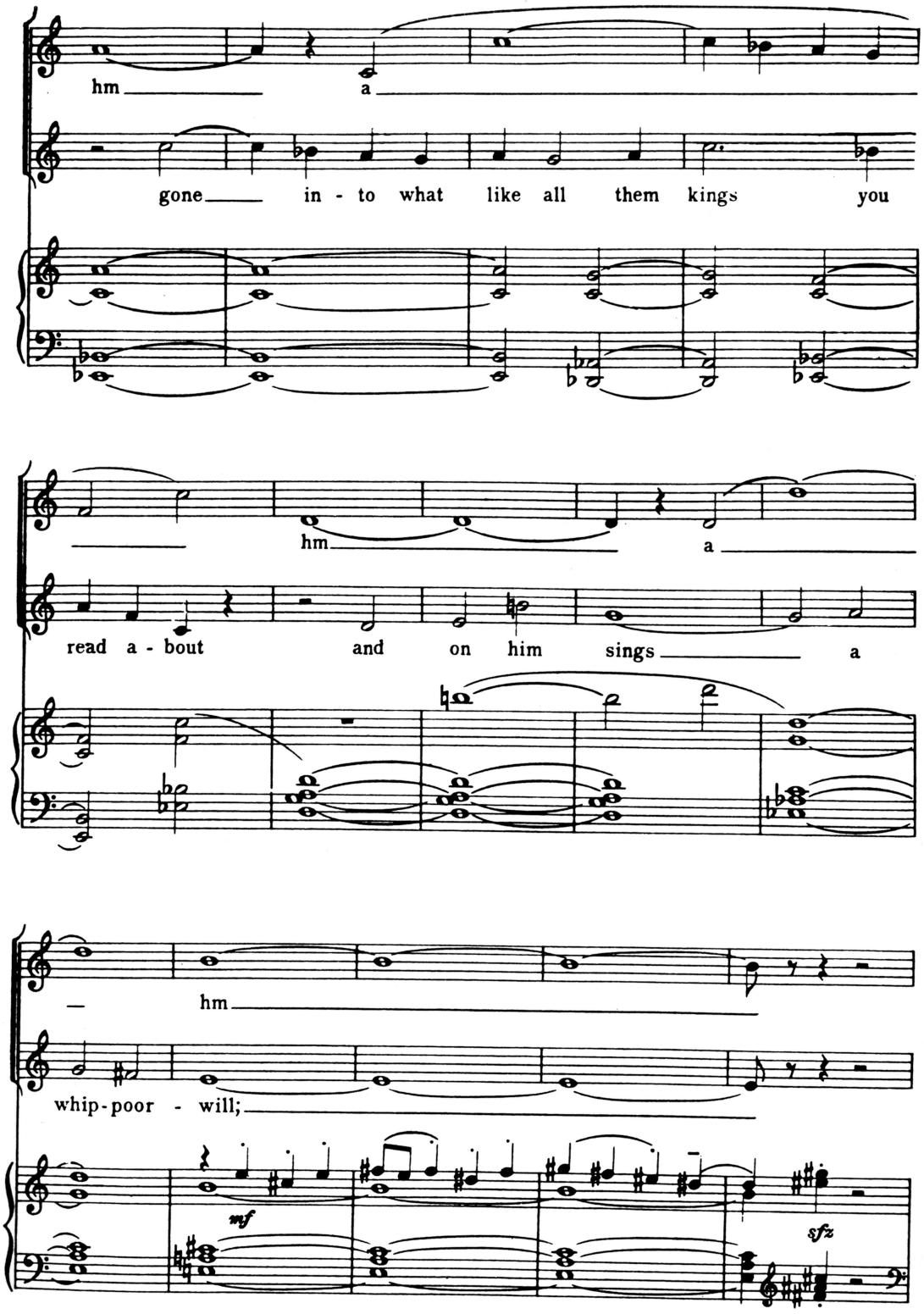
rain or hail sam done the
rain or hail sam done the
best he kin sam done the best he kin till they
best he kin sam done the best a
digged his hole
hm
mp espr.

Student Book Page 79

Student Book Page 80



Student Book Page 81

pesante
f
heart was big as the world ain't square with
pesante
f
heart was big as the world ain't square with
mf
mf
room for the dev - il and his an - gels too yes, sir
room for the dev - il and his an - gels a hm
what may be bet - ter or what may be worse
mf
yes sir yes sir
mf

Student Book Page 82

Student Book Page 83

Student Book Page 84

Student Book Page 85

SOUTHERN SHIPS AND SETTLERS (from *American Song*)

Composer: John Leavitt
Text: Stephen and Rosemary Vincent Benet
Voicing: TTBB
Key: C major, A major, C major

Meter: $\frac{3}{4}$
Form: Strophic, with coda
Style: Contemporary, sea chantey, energetic

Accompaniment: Piano
Programming: Concert, Festival

Ranges:

Student Book Page 86

SOUTHERN SHIPS AND SETTLERS (from *American Song*)
Composer: John Leavitt
Text: Stephen and Rosemary Vincent Benet
Voicing: TTBB

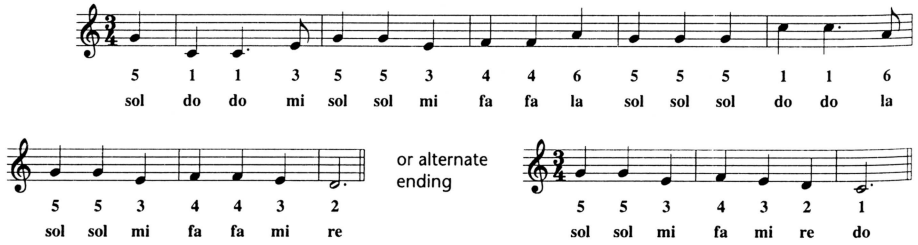
Cultural Context:
"Southern Ships and Settlers" is one of four songs in the song cycle called *American Song* written by Dr. John Leavitt, a Kansas native and an accomplished writer in the contemporary choral world. *American Song* is a musical setting of poetry by leading American poets. The other songs in the cycle include: "Prairie Waters by Night" (SATB), "the/sky/was" (SSA), and "Oh Captain! My Captain!" (SATB).

Dr. Leavitt selected a poem written by Stephen and Rosemary Vincent Benet as the text to "Southern Ships and Settlers." Mr. Benet became famous when in 1929 he received the Pulitzer Prize in poetry for his book-length poem *John Brown's Body.*

Musical Terms:

cresc. (crescendo)	*dim.* (diminuendo)	**Tempo I**	*a tempo*
rallentando	unison	chantey	

Preparation:
- A chantey is a song sung by sailors in rhythm with their work. The phrase "huts of palmetto" refers to a small palm tree with fan-shaped leaves. A "barque" is poetic for a small sailing boat or vessel.
- Sing the melody below on numbers. This melody is repeated many times in "Southern Ships and Settlers." Once you learn it, you will know most of the pitches in this song.


5 1 1 3 5 5 3 4 4 6 5 5 5 1 1 6
sol do do mi sol sol mi fa fa la sol sol sol do do la
5 5 3 4 4 3 2
sol sol mi fa fa mi re
or alternate ending
5 5 3 4 3 2 1
sol sol mi fa mi re do

- Look at mm. 114-130. Can you find the melody above in one of the voice parts, or is it different?
- Singing this narrative text well requires clear, precise articulation. Let the consonants be active. Practice speaking the text with clear enunciation.
- The tempo (♩. = ca. 60) should create a feeling of the rocking of the ship. Have one half of the choir chant the text, while the other half counts 1̲23 1̲23 1̲23.... Emphasize the downbeat in each measure.

Evaluation:
- Analyze a recording of the choir performing this song.
  - Can the text be clearly understood?
  - Is there a feeling of "one" (♩. = ca. 60) to imitate the rocking of the ship?
- What other sea chanteys have you sung or can you name?

(Answers to Student Page)
Preparation:
The melody at mm. 114-130 is only slightly altered from the original melody. The beginning notes are different.
Evaluation:
Some other sea chanteys in the Essential Repertoire series are: "Blow Ye Winds," "Away to Rio, Eight Bells," "A Life on the Ocean Wave," "Old Man Noah," "A-Rovin'," and "Bound for the Rio Grande."

Southern Ships and Settlers

(from AMERICAN SONG)

For TTBB and Piano

Words by
STEPHEN and ROSEMARY VINCENT BENET

Music by JOHN LEAVITT

Student Book Page 87

Text:
"Southern Ships and Settlers" from A BOOK OF AMERICANS
by Stephen and Rosemary Vincent Benet
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Music:
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Student Book Page 88

32
Con - stant" to make up the three?
Unis. mf
We're go - ing to
set - tle the wilds of Vir - gin - ia for gold and ad -
ven - ture we're cross - ing the sea.

Student Book Page 89

Student Book Page 90

North is New Eng - land. I'll go in the mid - dle and
plant my folk there.
We're the
f
f
cresc.
61
barques and the sail - ors, the bread on the wa - ters, the
f

Student Book Page 91

seed that was plant - ed and grew to be tall, and the
69
South was first won by our toils and our dan - gers, so re -
mem - ber our jour - neys. Re - mem - ber us all.

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Student Book Page 93

92
belles by a trop - i - cal star. In North Car - o -
lin - a, the stur - dy Scotch I - rish will prove at King's
100
End solo
Moun - tain the met - al they are.

Student Book Page 94

Student Book Page 95

cresc.
pleas - ant - ly on the Sa - van - nah, with Ger - mans and
cresc. Unis.
Unis. mf
123
High - land - ers, thrift - y and strong, they'll eat Geor - gia
Unis. mf
peach - es in huts of pal - met - to, their land shall be

Student Book Page 96

Student Book Page 97

bread on the wa - ters, The_ seed that was plant - ed and
146
grew to be tall, and the South was first won by our
toils and our dan - gers, so re - mem - ber our jour - neys. Re -

Student Book Page 98

Student Book Page 99

STILL, STILL, STILL

Composer: Traditional Austrian Folk Tune, arranged by Dale Grotenhuis
Text: Traditional
Voicing: TTBB
Key: F major
Meter: $\frac{4}{4}$
Form: Strophic
Style: Contemporary, Traditional Tune
Accompaniment: Piano
Programming: Christmas

Ranges:

Student Book Page 100

STILL, STILL, STILL
Composer: Traditional Austrian Folk Tune, arranged by Dale Grotenhuis
Text: Traditional
Voicing: TTBB

Cultural Context:
"Still, Still, Still" has become one of the better known traditional Christmas carols. Its familiar flowing melody has been popular throughout the centuries.

Musical Terms:
legato *rit.* (ritardando) carol

Preparation:
The opening melody (solo line) covers a full octave in the first two bars. It is a challenge to sing the melody with an even *legato* line without punching any of the pitches. Practice the opening phrase printed below in the following way:

- First, sing the phrase on a neutral vowel such as "loo" to secure the intervals.
- Give more emphasis to the first and third beats.
- As you approach the lower note from the higher note, take the weight of the voice from the high to the low pitch.
- Be careful not to slide from the high note to the low note.
- Check that the voice has a nice even line to the tone.

Evaluation:
Record your own voice while singing with the entire choir. Evaluate the following:

- Are you keeping a full open-throated tone on the "Mm's"?
- Are you keeping your teeth apart to create an open resonant space in which to allow the sound to move?
- Did you sing beat one stronger than two and beat three stronger that four?
- Were you able to successfully negotiate the wide intervals in the melody? (Tenors only)

Still, Still, Still

For TTBB and Piano

Arranged by DALE GROTENHUIS

Traditional Austrian Folk Tune

Student Book Page 101

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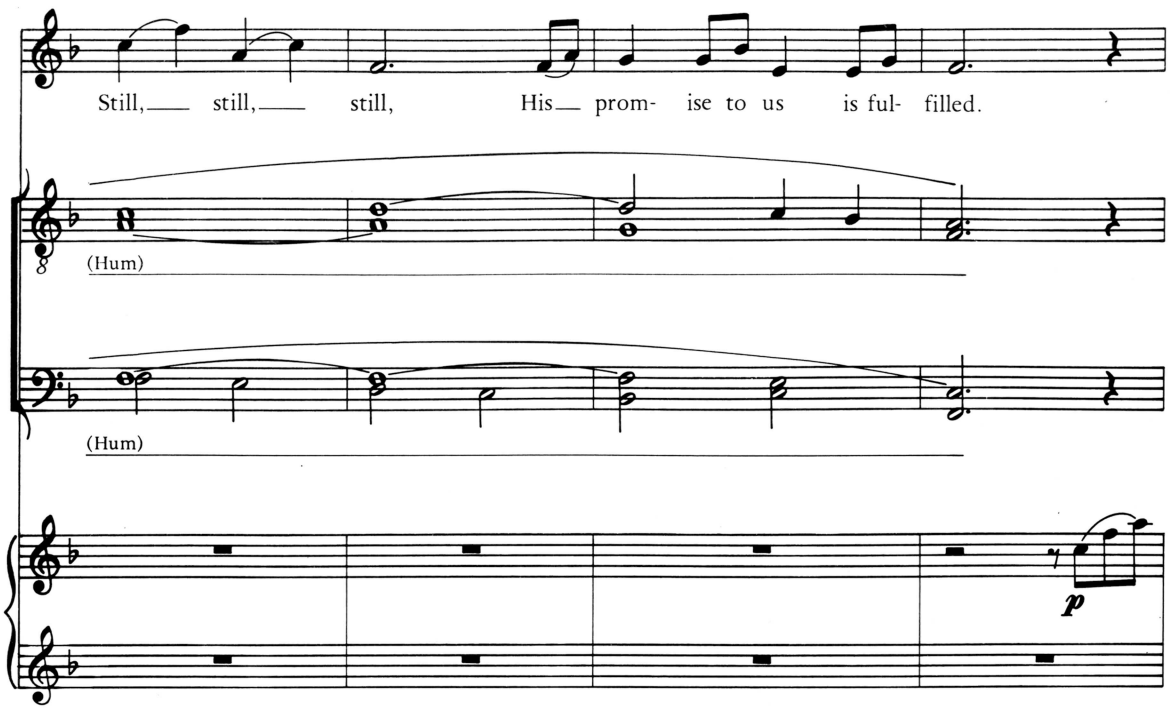
Student Book Page 102

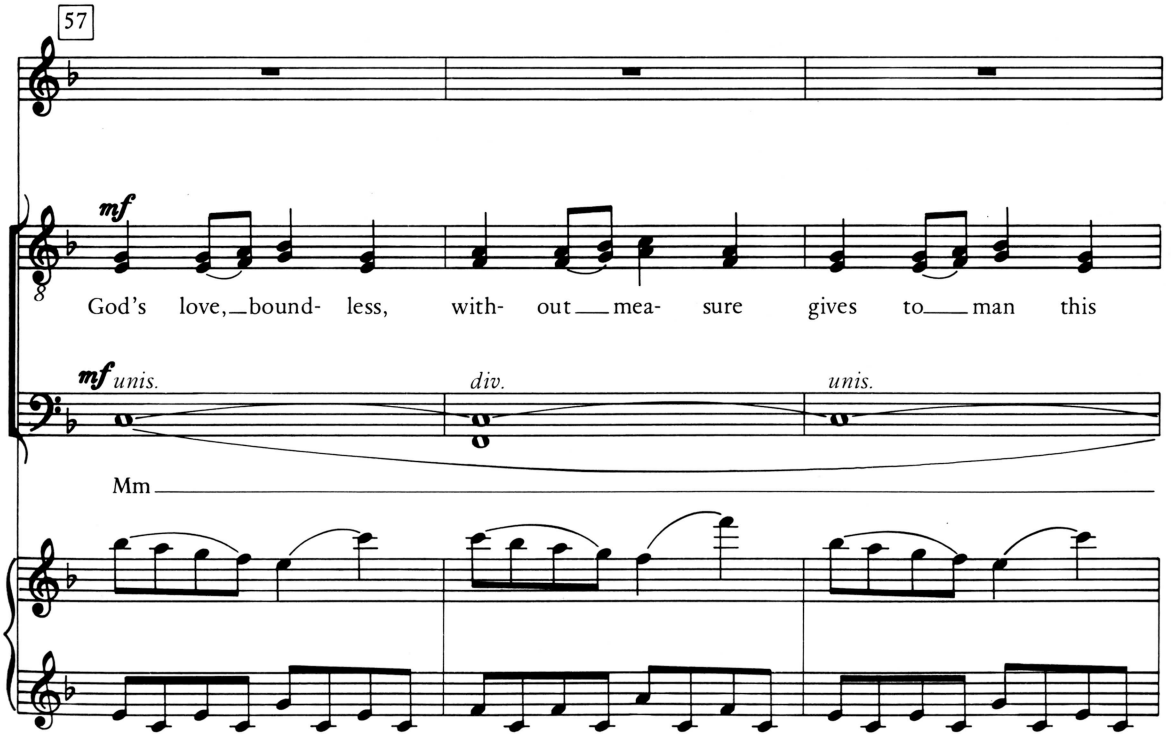
Student Book Page 103

Still, still, still, while the Christ Child sleeps in peace.
(8va)
pp
33
pp
Guard- ian an- gels sent from a - bove sing of His glo - ry; tell of His love.
pp unis.
Guard- ian an- gels sent from a - bove sing of His glo - ry; tell of His love.
(8va)
p
Still, still, still, while the Christ Child sleeps in peace.
(8va)
p

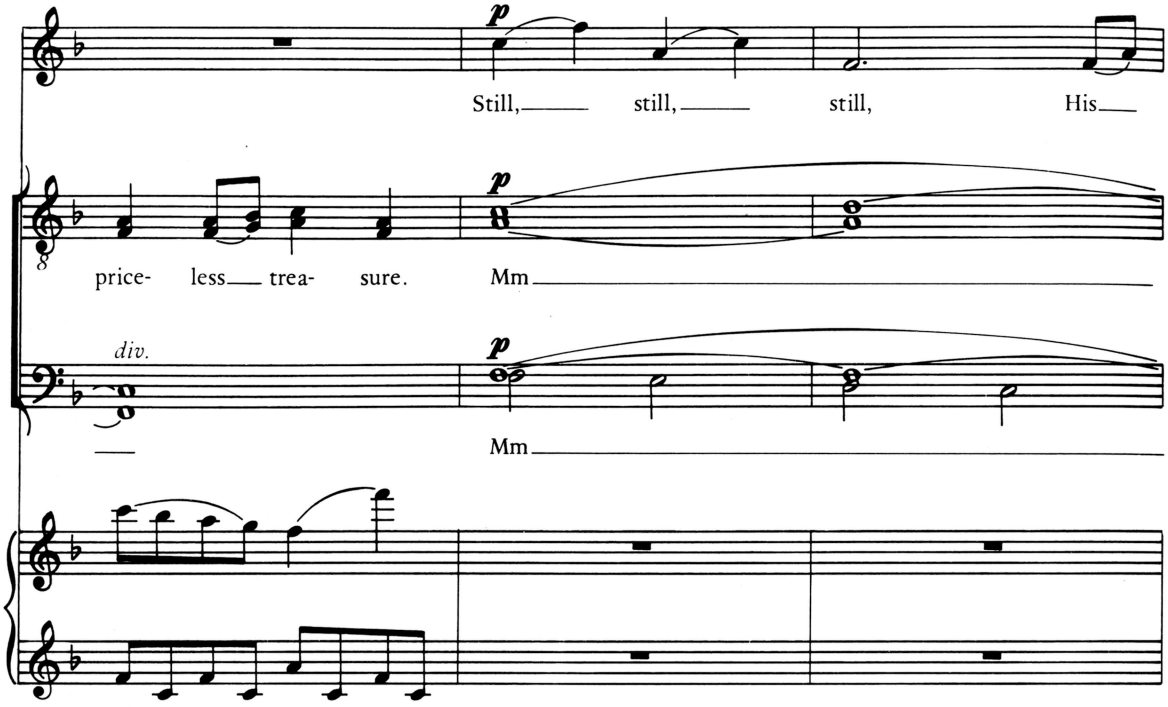
Student Book Page 104

Student Book Page 105





Student Book Page 106



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